



THE NEW YORK



# DRAMATIC MIRROR

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FANNIE WARD



# THE NEW YORK DRAMATIC MIRROR

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AMERICAN artists of note in musical fields may be the exception in America, but in foreign parts they are so numerous as to excite professional jealousy as well as applause.

ISSEN's John Gabriel Borkman has been successfully produced in Japan. Proof alike of the universality of the truths that ISSEN illustrates, and of the reality of the modern trend in Nippon.

GEORGE BERNARD SHAW is said now to be scolding audiences that call upon him for remarks for applauding his plays. He seems to be the only man in public who has the courage of his modesty.

IN the death of CHARLES SPRAGUE SMITH, head of the People's Institute, the theatre lost a friend who enlisted its vital appeal in the ethical work that distinguished him. He was a good citizen and a maker of good citizens, and his place in the humanitarian movement of this great metropolis cannot be filled in this generation.

PREPARATIONS for the celebration of SHAKESPEARE's birthday on April 23 in England, and especially at Stratford, are making on a more elaborate scale than ever. Performances of his plays will be more numerous than usual, and, on the whole—though Germany steadily celebrates his fame—England is more than ever alert to honor him. And in spite of his unpopularity with many critics and managers, the Bard is faring as well as could be expected in New York.

WILLIAM WINTER's life of RICHARD MANSFIELD, which THE MIRROR has reviewed, has attracted wide attention for various reasons, one being its revelation of the author as well as its revelation of the actor. Young players who have an earnest ambition for the theatre should ponder certain facts which in some measure explain MANSFIELD's success. He was a musician, both a composer and a performer; he was a writer of rare force and skill; he was so gifted as a singer that he might have had a career in opera; he employed some of his leisure as a painter, and was well grounded in that art; and he was a linguist of no mean acquirement. Moreover, he found play for every accomplishment in his work as producer and actor, and he illustrated the fact that the actor never can have too much knowledge of any subject in any way related to the stage.

## TO THE HONOR OF THE UNDERSTUDY.

A PERSONIFICATION of hope deferred is the "understudy." Yet this occasionally useful person is kept still happy and expectant by a salary and the consciousness that although chance seldom comes the understudy's way success almost invariably follows belated opportunity.

Does any one remember definitely that an understudy ever failed to make a favorable impression, if not a distinct hit, when chance favored a trial? Probably not. And thus it is that the average understudy is willing to undertake a period of artistic uncertainty in the hope that occasion may afford a reward that will solace for all the intervening time spent in speculation and possibly in comparative idleness.

When one considers the understudy's case it is a wonder that the wait usual between engagement and achievement does not breed a new character—and a character not admirable—in this type of player. He or she may start out with the most friendly feeling for the star or other important player whose place is to be filled upon emergency. He or she, in fact, may even be a companion in close friendship with the person for whom he or she some day in the indefinite future, if ill or accident so wills, is to be substituted. The relative positions thus held are the most trying, it must be admitted, in all the walks of the theatre. Trying they are not only to the understudy but also to the star or other player who daily greets the friend or associate who may be a successor.

In fact, the field of the theatre, in these friendly yet possibly antagonistic individualities, presents a condition that in no other walk of life could be tolerated without serious consequences to one or the other person concerned. And thus is illustrated an amity of feeling—or at least of conduct—that no other field of endeavor in like circumstances could parallel. So much for the artistic sense which in the theatre in other circumstances may furnish violent rivalries, as it often does in other artistic vocations, though in this peculiar personal juxtaposition it furnishes a paradox.

The understudy would not be human did not he or she, in furtherance of personal ambition, sometimes while waiting wish that the understudied might have an aching tooth that would preclude performance, or some other transient ill that would open the door of opportunity and present the prospect of better employment on proof of ability. In other vocations persons waiting for the incapacity of those whom they were slated to succeed would never stop in yearning for a slight indisposition that might give them a chance. Permanent disability or sudden death for the obstacle to their ambitions would grow into a dominating desire and color all their actions, fight the impulse as they might.

Thus all praise must be accorded to the understudy, who to-day is practically unknown, yet to-morrow may be heralded to fame, and who graces a trying position with virtues which most persons profess but few practice.

And the self-control exemplified in the understudy is a factor in his or her success when opportunity comes. Other factors in that success are easy to understand. The understudy masters every phase of the art of the understudied and adds in imagination—to be applied on occasion—other arts which are exclusively personal to the student and which usually adorn or newly vivify the part to be assumed.

THEY opened a new theatre in Reno, Nevada, the other day—a matter of professional interest. But the news dispatches dwelt at length upon other things associated with the event. For instance, it was telegraphed and "headed" characteristically in the press that one hundred and fifty divorce-seekers assisted at the premiere. Of this large number of persons seeking release from matrimonial bonds, and for the moment trying to forget their troubles at the play, there was but one member of the theatrical profession, the others being persons socially prominent from various parts of the country. Here is something for amateur sociologists who in the matter of divorce point accusing fingers at the theatre.

## PERSONAL



QUINLAN.—Not many years ago a little choir singer of Boston shocked her choir associates by entering the chorus of the Castle Square Opera company in that city. That she should ever rise from the chorus never occurred to them. The chances seemed against her, but in their reckoning with chance they did not reckon with Gertrude Quinlan. She is an ambitious young woman who cannot be discouraged. When she entered the chorus she did so with the intention of getting to the top. Her next promotion will be to the position of a star. Now she is the featured member of Henry W. Savage's production of Miss Patsy. Miss Quinlan has been with Mr. Savage since her first appearance on the stage, and under his direction has steadily advanced. Her Annette in King Dodo and her Chiquita in The Sultan of Sulu showed what she could do, but it remained for her Flora Wiggins in The College Widow to prove that she had more ability than even her warmest admirers thought. After three years in the part of Flora she brought success to the role of Honour in Tom Jones. New York is now waiting to see her latest success, which Chicago is selfishly detaining.

BERGEN.—The Shuberts have announced the engagement for five years of Thurlow Bergen as leading man for Marietta O'Leary. After many years of excellent work, which seemingly was not appreciated, Mr. Bergen made his Broadway hit at the Comedy Theatre in The Watcher this season. Then followed his engagement as leading man with Marietta O'Leary, for whom he will continue to furnish able support for five seasons.

TERRY.—Ellen Terry has scored another triumph in London. On the opening night of Sir Herbert Beerbohm Tree's production of Shakespeare's The Merry Wives of Windsor, in which Miss Terry appeared, Sir Herbert, in addressing the enthusiastic audience, paid Miss Terry a very pretty compliment in the words, "I am glad to see that you find this comedy, like Miss Terry, has not lost its charm." To cries of "We want Ellen! Speech from Ellen!" Miss Terry responded with a smile. An admirable characteristic of London—and for that matter of English—audiences is a constant loyalty to stage favorites.

MONROE.—Frank Monroe has the enviable ability to make friends wherever he goes. This is demonstrated by the number of persons who go to Alias Jimmy Valentine especially to see Mr. Monroe. Last Summer he played a short stock engagement with the Cook Stock Players in Hartford, Conn., and Springfield, Mass., during which he made many friends in those cities. A person from Hartford or Springfield who comes to New York now finds his visit incomplete without going to Wallack's, where Mr. Monroe is playing the part of Doyle, the detective, in Alias Jimmy Valentine. His personal popularity, combined with his acting ability, makes him a valuable asset to any production.

DWYER.—With several of her associates in The Dawn of a To-morrow Ada Dwyer has sailed for London to appear in support of Gertrude Elliott in Eleanor Robson's late success. For several seasons Miss Dwyer had been with Eleanor Robson, now Mrs. August Belmont, and had become one of Miss Robson's most intimate friends. As Mrs. Waring in The Girl Who Has Everything, Biddy O'Mulligan in Nurse Marjory, Elizabeth Raffleton in Susan in Search of a Husband, Lize Heath in Salome Jane, Mrs. Leadbetter in Merely Mary Ann and afterward as Bet in The Dawn of a To-morrow, Miss Dwyer's success was second only to that of Miss Robson. Recognizing Miss Dwyer's part in making Eleanor Robson's production of The Dawn of a To-morrow a success, the Liebbers have engaged her for the support of Gertrude Elliott.

# The Usher



Having tried the police as stage censors, and apparently found them lacking in some characteristic that a good censor should possess, the authorities of Baltimore now propose a censorship board.

To this end the City Solicitor of Baltimore has drawn up an ordinance providing for a body of six members, to consist of the Mayor, the Collector of Water Rents and Licenses, the President of the Police Board, the President of the Maryland Society for the Protection of Children, and two others to be named by the Mayor. These persons are to serve without pay.

The ordinance provides that if the suspicions of the six censors are aroused or a complaint is made as to any play, its manager shall be required to give a private performance at which at least two of the censors must be present to pass upon its merits.

This plan may look good to official eyes—at least to official eyes in Baltimore—or to the eyes of the officials named and others to be appointed by the Mayor—but, like all other human plans, it may have defects.

With the Mayor as a member of the board and his power to appoint two other members—to say nothing of his possible influence at least with the Collector of Water Rents and Licenses—it would look as though he would be the real censor in emergency. Thus the others on the board would be useless except to form a quorum for meetings at which it might naturally be decided that, like King Edward or some other royal personage, the board should "command" a performance now and then of plays which all desired to see without the risk of association with the rabble that usually attends the theatre.

And yet there is one mystery in the matter as it is thus far developed. Why appoint the Collector of Water Rents and Licenses as one of the censors? It may be that the Baltimore Collector of Water Rents and Licenses is an exceptional person, with qualities that peculiarly fit him for stage censorship. Many a man in a strange vocation is fitted for another vocation quite unlike the one with which he is officially or professionally associated. And there may be in Baltimore a Keeper of the Pound and a Sealer of Weights and Measures who are not only eligible but admirably apt in stage censorship and who yet may find places on the board at the pleasure of the Mayor.

Percy MacKaye has written pertinently upon the subject of child actors, apropos of the agitation of the question in Massachusetts.

"The dramatist in his art," says Mr. MacKaye, "is vitally affected, among other things, by these three things, in which child-acting is involved: (1) The scope of his theme, (2) the scope of the actor, (3) the public status of the theatre. First, then, in regard to the dramatist's theme: If child-acting is prohibited, a vast and inspiring field of creative effort is, at one blow, cut off from his imagination and art. An arbitrary law (affecting vitally his art, yet ignoring its nature) says to him: You shall not choose any dramatic theme to which the child-value is essential. And what do I mean by 'child-value'? I mean the emanation of the spirit of childhood; an emanation which only a little child can convincingly give forth, and which no mature person, who happens to measure a child's length by the yardstick, can ever reattain—the emanation of childhood, roughly speaking, under the age of twelve.

"Now this 'child-value' in drama is all-important to a great variety of themes vital to the public to-day," continues Mr. MacKaye. "The dramatist has written, let us suppose, a drama on child labor; its theme is to impress vividly upon the people the poignant and degrading misery to which childhood is subjected

in our factories, with the aim of rousing public opinion to right these conditions. The chief character is a little child. It is to be enacted by a child-actor—a happy and well cherished little artist behind the footlights, who thus devotes its discipline and training to the task of helping to emancipate its unhappy brothers and sisters beyond the footlights. Only such a child-actor (not a spurious substitute in the way of a grown-up counterfeit) could possibly impersonate such a part and achieve the resulting public good. Yet a law is passed to prevent this public good. Surely such a mistake needs no enlarging argument. 'Child-value,' then, is as important to interpreting many themes of the dramatist as it is to the painter and the sculptor. A mature person, dressed and posed as a little child, could as fittingly sit for a child-figure to a portrait, or mural painter, or to a sculptor for a child-motif in sculpture, as impersonate fitly a child-part for a dramatist."

Mr. MacKaye then points out that the scope and art of the actor are affected by the prohibition of child-acting. Most of the highly gifted actors of all times have begun their art as children. Technical excellence in mature acting is therefore affected by beginning early, as in the other fine arts. This again affects the whole art of the dramatist on its interpretative side. The art of child-acting is thus the foundation of a very noble art, capable of developing civilization, while in itself it is a lovely and renovating force in an institution relegated to destructive influences by an apathetic or adverse public opinion. "For if public opinion took a really enlightened view of the public function of the theatre," says Mr. MacKaye, "it would of course put it upon a wholly non-commercial basis, like that of the universities, art museums and public schools. Until it does so, however, it will do, I believe, a great and needless wrong to the better influences of the theatre itself, and therefore to the common weal, if it forbids child-acting, for by so doing the public virtually says to the theatre: 'Go to! You are a vast public influence, and you are on the way to the devil. Go, then, a little quicker and take us along with you.'

"Bad as undoubtedly are many conditions of the stage," he concludes, "I may add, as a worker in the theatre, that I count it as an inspiring and educative advantage to have been practically born in it, and to have experienced as a child, with my father and elder brother, an early sense of the discipline in art, the idealism of purpose and the hard work of life 'behind the scenes.' This, of course, is a personal view of the subject; but surely, before child-acting is forbidden by law as harmful, strong and specific statistics should be forthcoming to show that it is so."

J. H. Twogood, correspondent of THE MIRROR at Boise, Ida., will be eighty-four years old in July.

Mr. Twogood went into the territory where he has since resided at a period when the white man was forced to contest the right to live with the Indian.

In a reminiscent mood the other day he revealed the fact that he was a pipeman for Metamora Engine Company No. 2 in Chicago, in 1845, when that city boasted only two hand engines as fire-fighting apparatus.

Mr. Twogood once in Chicago, to meet an emergency, played Mose, the Butcher Boy of the Bowery, with Barney Williams, who with Mrs. Williams was managed by John B. Rice in 1849.

Robert Mantell, while playing in Los Angeles, was honored by notable social attentions, the traditional lot of the successful Shakespearean actor.

At a dinner where he was a guest he met among others Mrs. Goldsmith, whom he recognized as a former stage favorite, Lillian Burkhart.

"In common with many members of the profession and with the public," said Mr. Mantell to Mrs. Goldsmith, "I regret your abandonment of the stage. But perhaps I cannot blame you, as I understand you have married a merchant prince."

"Oh, no, Mr. Mantell," replied Mrs. Goldsmith, "not a merchant prince—a merchant tailor."

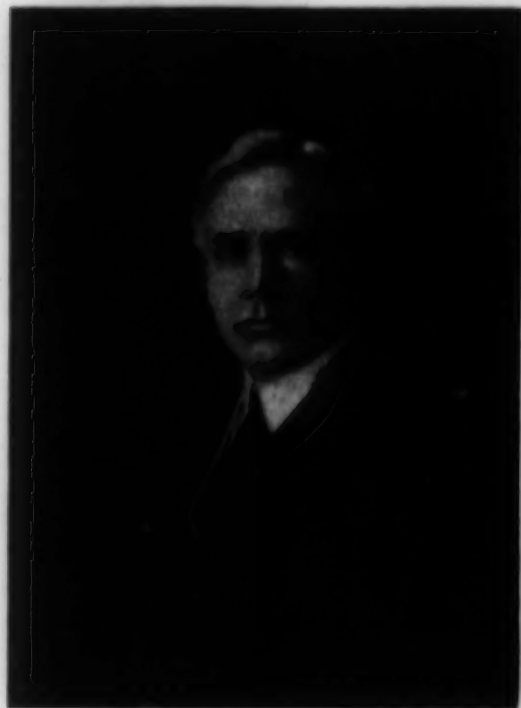
## THE IRVING MEMORIAL.

The memorial to Sir Henry Irving, subscribed for entirely by the profession, is a statue about nine feet high, and shows Irving in modern dress and wearing university robes. Brock, R. A., is the sculptor. The site is behind the National Portrait Gallery, facing northward up Charing Cross Road, London.

## EIGHTY-ONE YEARS OLD.

Hermann Vezin, the venerable actor, a sketch of whom was recently published by THE MIRROR, celebrated his eighty-first birthday in London recently. Mr. Vezin is ill, and on his natal day received many professional friends while in bed.

CHARLES J. ROSS.



From the West come new reports of Charles J. Ross' pleasing work in *The Love Cure*. Mr. Ross has been with this light opera since its opening in New York in September. He made his first appearance as a mimic and a singer in 1885, and since that time has appeared chiefly in light operas. He was for several years with the Weber and Fields organization, and in 1907 starred in *The Social Whirl*. With *The Love Cure* gradually working its way to the Coast, meeting with favor everywhere, Mr. Ross' return to New York will not be an early event, although he is always welcome on Broadway.

## STRIKING COMPARISONS.

The production of the fragment of a comedy from George Meredith's manuscript in London, has stirred one critic in the *New Age* to somewhat striking comparisons: "The Sentimentalists," he says, "is little more than a glimpse of what English dramatic literature might have been if the first-rate artists of the late Victorian period, instead of the tenth-rate ones, had written for the stage. Its language is that of the finest parts of 'Evan Harrington' or 'Beauchamp's Career.' It has only to be compared with the language, let us say, of *The Notorious Mrs. Ebb-smith* or *The Second Mrs. Tanqueray*, in order to see what shoddy stuff the theatre has dealt in. The contrast is even more marked in subject matter. If the women of Meredith could be brought upon the stage, how they would sweep the mob of brainless coquettes and melancholy adulteresses, the Mrs. Dots and Mrs. Tanquerays, into insignificance! How vulgar and contemptible this portrayal of life has been! The characters of Finery and Jones live in an atmosphere of grubby plutocracy. They reek of Pall Mall and afternoon calls, while those of Meredith, true aristocrats, are forever out upon the countryside discoursing of all the universe, from women to wild flowers." And yet Meredith as a dramatist might have been the Meredith as a novelist, whose creations were for the appreciative few. The theatre caters to the many.

## THE WORK OF CLYDE FITCH.

Walter Pritchard Eaton, in *Scribner's Magazine*, considers "The Case of Clyde Fitch" as a man of letters. Because Fitch's plays do not make first-rate literature, like Ibsen's plays or like Sheridan's, is no reason for denying them literary value, says Mr. Eaton. "In the long array of his plays, stretching over a period of almost twenty years, will be found a varied record of the follies and fashions of the hour. The minute and faithful gift of observation which was his gave Mr. Fitch's plays at once their most immediate appeal and their most lasting value." Perhaps, concedes Mr. Eaton, this is not literature. But "one is only left to speculate whether, after all, some acknowledged men of letters deserve so well of fame for any contributions they have made to vital truth in art."

## IBSEN'S NATIONALITY.

It has been asserted that Ibsen was not a Norwegian. But in the current *Nineteenth Century* Halvdan Koht adduces proofs, not only that Ibsen's ancestors had lived in Norway for generations and had had their minds molded in the social and intellectual life of that country, but also that among his immediate ancestors were some of pure Norwegian descent. Numerous errors of fact and inference made by Edmund Gosse in his life of Ibsen are corrected by this writer. Koht concludes his article on "Ibsen as a Norwegian" with the words: "Norway saw him born, Norwegian society and history molded his genius, as a Norwegian poet he claims to be interpreted and understood."

# The Matinee Girl

"WHAT a good thing is breeding! I don't mean birth, mind you, nor position, but delicacy of perception and fine sensibilities! A hod-carrier may have it, and a millionaire may not!" exclaimed Dorothy Donnelly apropos of men and women and beauty.

There's a slender young woman with strong, clear-cut features, who conveys that impression of breeding as Miss Donnelly defined it, while on her daily rides in the park, on her daily walks down the avenue, and every night that we see her on the stage in *The Girl He Couldn't Leave Behind Him*. Her name is Grace Carlyle.

She is little known. The doorman person I asked was able to tell me a little about her. The eleventh said, "I do."

She came from that State whose name is a synonym for breeding, Virginia.

Part of her youth was spent in Jacksonville, Fla., and her taste for the daily rides and drives was formed on her father's plantation in Orlando, Fla.

Her stage debut she made with the Belasco Stock company in Los Angeles.

There Mrs. Pat Campbell saw her, exclaimed, "What a fine, tall girl!" and engaged her to tour the West with Electra. Three years ago she came to New York and was engaged by Daniel Frohman to play Marise in *The Thief*. She resumed that role the next season. Last Winter we saw her as the leading juvenile in *The Vices of Fate*. Her role in *The Girl He Couldn't Leave Behind Him* is that of the young wife of the man with the girl who couldn't be left.

"You are not pretty," says Marietta Oilly's north wind stage wooer.

"I am not pretty," she repeats, and tells the truth. But she has charm, and in the wistful words of Maude Adams as Maggie Shand, "If a woman has that, nothing else matters."

Of slender figure, she is as supple as Bernhardt. That figure is one of the Oilly categories of fascinations. It is of medium height and thinness, of cool-like swiftness and adaptiveness. When a man takes her in his arms it is not as though he embraced a post adorned with the latest fashions, nor a case of nervous exhaustion, but a tense, electric creature, half-child, half-woman. She has a quick, catlike grace of movements. A stiff or awkward gesture seems impossible to her. Her well-schooled body is the superlative of pliancy.

In her face piquancy makes prettiness quite superfluous. It is a vivid face of sudden, glancing expressions, as plain and as fascinating as Marie Tempest's.

Her facial expression is concentrated in her eyes—eyes long and narrow and deeply set, warm gray lit by reddish flames—and in her mouth that falls readily into gay, child-like smiles. She can express agony without making faces that give our countenances a sympathetic hurt.

She gets about the stage as though she had taken her first lessons in walking on it. Her long, nervous hands and slim arms are valuable weapons in the arsenal of her eloquence. Her gestures are strong, quiet, broad, sweeping. One sees no flaccid wrist movements. Hers are active elbows.

Her voice has the ring of metal in it that we always note in the voices of mental women. Yet hers is not aggressive mentality. She has temperament, not temperament on youth and elephantinely rampant, but temperament controlled; not temperament the master and tyrant, but temperament the servant and aid.

Temperament and Shesee, with reason ever in its throne, commanding both these,

is that phase of Marietta Oilly that we see in *The Whirlwind*.

If you meet Zelda Sears wearing a lowering brow these smiling Spring days, don't fancy the soul of the mother-in-law part she plays in *The Girl He Couldn't Leave Behind Him* has entered into her good-natured being. It is the effort to subdue her hair that causes that acid expression. She is a martyr to her art.

Nature gave Miss Sears crisp, curling hair. Art, or her devotion to art, has robbed her of it. To lend her features the necessary severity for her terrifying part she



Grace Carlyle

brushes her hair straight back from her face, drawing it taut as a clothes-line on a damp day. But this is not enough. The curls defy her and rise Phoenix-like from the ruthless treatment of the comb. Miss Sears tried romances. The curls rose glistering from their oily bath. She immersed them at last in water. Every night she wets her hair thoroughly and imprisons the fluffiness beneath the grim swirl for the first act. Before the third act she wets it once more and plasters it down with a relentless brush and draws the swirl to a headachy tightness around it. The curls succumb, but the nerves protest. Every day Miss Sears is wracked by neuritis.

Two compensations wait on her daily headaches. One note from a critic has gone into her scrapbook. "You are hereby canonized in my mind as the only woman I know who completely sacrifices her personal vanity to her art." The other is the confidence of Vincent Serrano, the son-in-law whom she heckles in the play; "You look so dreadful that I am positively afraid of you."

Doris Hardy, so far as the returns that have reached me read, is the youngest playwright in captivity. She has written a sketch, *The Lie*, for two women. It has been booked for Keith and Proctor's in Boston this month. Miss Hardy is seventeen, though in a small silk green bonnet she is wearing this season she looks twelve. She is a member of *The Man of the Hour* company and is the daughter of Helen Avery Hardy, an actress, who I believe between the regimes of Frank Willsack and Toxen Worm was general press representative for the Shuberts.

One goes to the theatre to see Grace Filkins' gowns and stays to see her act. One of the best dressed women on the stage, we look to her for sartorial hints. Two of

these she gave me at her apartment while she made tea as she learned to make it by watching the slim brown fingers of the dainty Japanese woman at her task.

"I always plan straight lines and simple effects," she said, "with somewhere one touch of individuality. For instance, on a black satin gown made simply and following the figure not too closely, nor too far off, I wore a big bunch of violets. For years I wore only black and violet."

"One woman dresses for her hair. Another for her eyes. It is my opinion that they are both wrong. I dress for my skin—my complexion. The hair and eyes are not true guides of dressing. The skin is infallible."

"Good-bye!" croaked Hooley, Miss Filkins' beloved rude parrot. Whenever the small green parrot with the golden head and eyes like red beads opines that a visitor has stayed overlong he hoarsely shouts "Good-bye."

Miss Filkins lifts him from the cage and flattens his pert head against her cheek, and strokes his green wings, apologizes for him and tells his history. One admiral of the United States Navy presented him to another, her husband, Admiral Marix, who named the parrot after the donor.

But Hooley was brought up in the Australian bush and lacked early cultivation. That is the reason he drives the visitor away with a baleful glance of his red eye and his husky, malevolent warning, "Good-bye."

Almost as rude as Miss Filkins' traveled mascot is Grace Livingston Furniss' saucy dwarf collie, "Jefferson Sly," whose intimates he permits to call him "Jeff." is a wee yellow and white dog that carries his head and tail high and that has a bark that is a cross between a shriek and a tenor's high C. "Jeff" attends all Miss Furniss' rehearsals, and all of the company stroke his head whether they like dogs or not, because, quite unfairly to the dramatist, they attribute to him the success of *The Man on the Box*.

The psychology of the millionaire maid who elopes with her father's coachman has always been puzzling, especially to the millionaire father. William Hurlburt sheds an X-ray upon a form of that attraction in his new play, written, I have heard, for Orrin Johnson, and called *The Coat and the Man*. The smart folk in the play circulate about a handsome, sturdy, clean-minded stone-mason at work on a Long Island estate.

"Give us a recipe for a playwright," a Lamb lunged at the tall young dramatist.

Mr. Hurlburt flung back: "Two parts woman, two parts man, and one part child."

Alice Fischer inspired the latest Wilton Lockyearism. "Really, Alice," observed the former Svengali to the energetic actress, "I don't know whether you are an ingenue or an engineer."

Ethel Barrymore and Blanche Ring both suffer from the nightmare fear of being submerged in an encroaching sea of flesh. When, therefore, the star of Mid-Channel, a guest at a dinner given by the star of *The Yankee Girl*, saw a pig as a souvenir she inquired,

"Is there anything personal in this?"

"You may consider the source," returned Miss Ring.

## THE GIRL IN WAITING.

Cohan and Harris will produce *The Girl in Waiting*, a farcical comedy by J. Hartley Manners, at Hartford on Monday night next. The cast, which will be headed by Laurette Taylor, will include Norman Tapp, Arthur Lewis, A. B. Van Huren, Wallace Kerslake, Herbert Budd, H. J. Carvill, Frederic Powell, J. M. Troughton, Galway Herbert, A. Glenmore, Joseph Allenton, E. Warren, A. Davies, Jess Kepper, Marion Abbott, Alice Gale, Eliza Mason, Ada Gilman, Mary Keough and Geraldine Peck. Cohan and Harris have chartered a special car for their New York guests at the opening.

## OLLIE MACK MUSICAL COMPANY.

The Ollie Mack musical repertoire company, which is touring the Pacific Coast, reopened the Portland Theatre, Portland, Ore., beginning at the Sunday matinee, March 27. The offering for the first week was *A Night on Broadway*. The second week Finnigan's Ball was the bill. Mr. Mack is an Irish comedian. His company includes Dot Blott, Walfrid Wistrand, Veto Knight, Joe Mason, E. S. Norton, Jessie Huston, Edna Benson, Walter C. Wilson, Grace Fredericks, G. Peters, George Kunkel, William Haller, Harry Morinette, Genevieve Crowley, Burnett Lorida, and a large chorus.

## NOT FOR GIRLS.

Charlotte Walker Declares Home the Place for Them, Not the Stage.

"Should girls go on the stage?"

"Rarely!" Thus Charlotte Walker, Mr. Belasco's star of *Just a Wife*, asked and answered her own question. But she had not exhausted the subject with that. Miss Walker has some emphatic opinions on the stage as a career.

"Perhaps I shall call forth a protest from my profession," she continued; "but for the benefit of girls who write me from all over this country—girls who are dissatisfied with the monotony of home and humble environment, I must say that the stage is the most difficult of professions."

Their letters recall the old story of how Indian babies were thrown into a deep pool, and if they managed to swim ashore they became great warriors. But, alas for the others!

"That is the way of the stage; the water is so deep, the current so treacherous. Unless a girl is peculiarly fitted, first with character, talent and some attractiveness, she will surely fail."

"The theatrical season is only thirty weeks long, practically only one-half of the year. An actress must make enough to support herself through the long idle months. A beginner's salary is from \$18 to \$25 a week. Sounds fine, doesn't it? Wait until you live awhile at hotels on that; nothing saved for that idle time, I assure you."

"Perhaps you've bought frocks for your part; there are long weeks of rehearsals, and then the play falls. Then the long tramps for another engagement, up and down Broadway, living at a cheap boarding-house, growing shabbier and thinner. Ah! then you appreciate the folks at home."

"I couldn't picture the scene as dark and lonely as it really is. And if the girl becomes what we call successful, the higher she goes the greater the fear. Will she be able to stand the strain? Can she give them better work than last time? Has she really developed? Will she fail when she has nearly reached the goal? There comes a time when she has given them all, all of which she could ever be capable. She has used every trick and all the soul that God has given her, and they demand more. She finds she is no longer young, just a little passé. It becomes more difficult to hold a position, and by and by she is merely a faded memory. For this chimera she has given her life."

"Maybe you think it strange that a woman who has reached the position of star should hold this view, but I know what work it cost me and the terrible struggle it costs every girl."

"For that reason I hold that there is more contentment in a humbler profession. If it is stationary. Then a girl can have a home, gather about her her friends, and enjoy the respect and friendship of her townpeople. She can have a family and the happiness that that brings; but the girl of the stage is forever on the wing. It is difficult for her to keep even a respectable dog or cat in a hotel, much less a husband and kids. That's all."

## GERMAN COMPANY AT TERRACE GARDEN.

Adolph Susskind, proprietor of Terrace Garden, and Richard Pitrot, the international manager and booking agent, have completed arrangements to bring the Intime Theatre company from Frankfurt, Germany, to Terrace Garden. The contracts were signed March 22 and the company will open June 1 for four months. The most prominent members of the company are Marie Frer, Rose Bertinetti, Mizie Dressel, and Joseph Valle. These names are well known to the German Stage Association. The company intends to play one-act operettas, French comedies from the repertoire of the well liked Cabaret, Hall. Their repertoire also contains the sensational plays, *The Paris Chambermaid*, *Race*, and *The Red*, which have been presented in Vienna as well as at the Apollo Theatre in Berlin.

Richard Pitrot has signed this company to appear in America for two years. After they close at Terrace Garden he will send them on a tour of the country.

## MRS. TRINE'S RECITAL.

Grace S. Hyde Trine (Mrs. Ralph Waldo Trine) will give an evening of original poems, children's verses and monologues in the Waldorf apartments, Waldorf Astoria, Saturday evening, April 9. Miss Trine will have the assistance of the following well-known artists: Mrs. Harold Weaver, soprano; Miss Nicola Thomas, violinist, and Charles M. Relea, baritone. Mrs. Wilson Woodrow, Mrs. Walter Russell, Nance O'Neill, Mrs. John Denis Mehan, Mrs. Richard Wrightman, Madame Celine de Palikowka, Miss de Palikowka, Mrs. Edgar L. Street, Edith Cline Ford and others are patronesses of the entertainment.

## ANOTHER BRIEUX PLAY.

Eugene Brieux's play, *The Three Daughters of Monsieur Dupont*, with Laurence Irving and Mabel Hackney in the leading roles, will be presented for the first time in New York by Mr. Irving at the Comedy Theatre April 13, following *Mary Manning* in *A Man's World*. Mr. Irving will present the play for two days out of town prior to the metropolitan premiere. Dorothy Barr, Emily Wakeman, Jeffers Lewis, Isabel Waldron, Charles Millward, J. Hensley Wright, Alfred Cahill, Henry Scarborough, Pauline Whitson, Louise Wolfe, and Henry Mortimer are in the company. Mr. Irving is the author of the English version and staged the production.

## TOPICS OF THE TIMES

### Finding Fault with Shakespeare's Humor—How Marietta Oilly Learned English—New England Towns Without Theatres—Comments on the New Plays of the Season.

"The critic is a man who expects miracles," is the way James Huneker puts it in one of his books, incidentally fastening a new stigma upon the hard-working fraternity who burn the midnight electric light over an autopsy on a new play. One critic actually finds fault with Shakespeare's humor, and that after 300 years and in despite of Helme's dictum that the Bard of Avon created, with Cervantes, the most humorous character in the whole range of fiction. Not only is Shakespeare charged with having signed his name to another man's plays; but he must now stand accused of being a bungling humorist. Truly, a critic is a man who expects miracles. Yet there are some who are stupid enough to prefer the humor of Shakespeare to the humor of some of the critics who criticize his humor.

Marietta Oilly objects to the title of "Madame" attached to her name. She would rather be addressed without that appendage, which she regards as cumbersome. You might address her as "Countess" and not be far from right, but she scorns that, too—very sensibly.

To an interviewer she recently revealed the secret of her rapid acquirement of the English tongue. Aside from assiduous study under a teacher, she read Hecuba and Rosmersholm in English. Having played these roles many times in German, she knew every word of the two plays by heart, and thus quickly familiarized herself with them in English in the translations.

Her pronunciation is simply marvelous, considering the short time she had to devote to study. But Oilly is something of a genius as a linguist. When a mere child she made her theatrical debut in Italian. In a few years she made a prominent place for herself on the German stage. Now she is winning her way in the third language of her career.

The Manchester Union declares that "something is the matter with the theatrical business." It says that the class of New England cities which for a generation have maintained a theatre now have nothing of the sort. "Manchester has not a single house of dramatic amusement now doing business."

The Union seeks to find the cause, and points out that moving pictures have displaced 90 per cent. of what was formerly the dramatic entertainment of the New England public. It asserts that moving pictures are better entertainment than some real drama, and they are cheaper.

"People in years past," it says, "have paid too high prices for inartistic entertainments. Too much of what they have paid has gone to the expense of management, and of the small part that has gone to art too much has gone to the art of musical comedy, the usually vulgar, semi-degrading stuff that managers have found it profitable to present to their customers, who, in a small city, have to take what they can get."

New England is not the only section that has experienced the change to which the Union refers. Recently one of the most prominent theatres in New York—the Savoy—was turned into a moving picture house, following the example of the Majestic, the Lincoln Square and other well-known playhouses.

It seems strange that there was ever a time when the artistic spirit so moved a New York audience that it called for the scene painter in order to betoken its appreciation of a pretty landscape to the artist in person.

That was one of the first-night incidents of Bartley Campbell's play, My Partner, at the Union Square Theatre, Sept. 18, 1879. The beauty of the first-act scene so impressed the audience that it called for the painter, Mr. Marston. The critics concerned themselves with the scenery in reviewing plays in those days, and the Herald said: "The play opens in the mines of northern California, with a view of Mount Shasta in the moonlight, in which Marston has excelled himself. Indeed, for depth of perspective and tone in color, as well as

for majestic grandeur of proportion, it is almost above criticism."

The news that always trickles through after an event has transpired at a distance, especially a theatrical event, indicates pretty clearly that Mr. Frohman made a mistake when he gave Marie Doro the leading role in The Climax in the London production of Edward Locke's comedy. The piece had only thirteen performances. A strong element of attraction was slighted in the poor rendition of the music by the star in the role of the prima donna.

Joseph Weber was fortunate in getting Leona Watson to create the part. Although practically unknown, Miss Watson not only had the operative experience to sing the incidental music pleasingly, but she had an insidious charm of manner which enabled her to give a delicate touch of melancholy even to the homely comedy. These qualities were happily duplicated later, when Margaret McKinney appeared in the part for several months at Weber's Theatre, and exactly this conjunction was lacking in Miss Doro. Wherefore the comedy, shorn practically of its only charm, failed in pleasing London as it pleased New York for upward of eight months.

Among the most astonishing news of the day is the announcement that Maude Adams will not appear as the seductive Hen Pheasant in Rostand's Chantecler, with which Mr. Frohman has endowed her, but in Guitry's part, the title-role—Chantecler himself. It is said that tears filled the eyes of the actress when, out in Chicago, she met her manager's messenger, tore the wrapper off the package which he handed her, found it to contain Rostand's own copy of his play, and a letter from Mr. Frohman telling her that "she is the author's choice to act in English the title-role of his Chantecler."

"This is simply grand," she exclaimed. All of which is quite different from the recently cabled, spiteful announcement that M. Rostand had blandly inquired when told that Mr. Frohman had deposited \$20,000 for the English rights of the play: "Who is Charles Frohman?" It is now apparent that this was utterly gratuitous as well as discourteous. Rostand not only knows Mr. Frohman, but also Miss Adams, who appeared in his L'Aiglon ten years ago.

But why Miss Adams is to act the male role, which even tried the robust physical powers of Guitry, instead of the charming pheasant, in which Madame Simone won golden laurels, is a mystery. And the inquiry is natural, who will impersonate the pheasant, if not Miss Adams?

The theatrical season now drawing to a close has been, so far as New York is concerned, one of the most remarkable in a number of years. When the record is made up it will be found that more plays have been produced than usual, in spite of which the successes will show a percentage not in excess of the average.

But the rule has been that the class of plays tried out has been above the average in merit and artistic purpose. Too many have been along the same line of thought. Ideas soon wear threadbare in plays.

The romantic hero with the characteristics of The Prisoner of Zenda was reduplicated until he palled on the playgoer. The Western hero had his little day and disappeared, and then suddenly the stage was inundated with plays dealing with the hero of Wall Street and problems of finance and the captain of industry. The model created in The Lion and the Mouse was promptly imitated in The Man of the Hour, The Great John Ganton, The Battle. The thief had his inning. After Raffles came other Raffles.

All these are characters of elemental traits. Their distinguishing marks are easily recognized and easily imitated, and their elemental simplicity appeals readily to the average playgoer, who delights to leave his mind at home when he goes to the theatre. But once seen such characters are not easily disguised, and they soon cease to exercise any interest. Something else has to take their place.

The play of character which denotes the

inner workings of the human conscience and presents life individualized with all its facets, is a rarer thing, and offers difficulties in the writing and the interpretation. Such types endure.

Nothing interests us so much as to see revealed the mainspring of action in others' lives. Pope epitomized this meaning in a line:

The proper study of mankind is man.

Poe insisted that the situations, the points of interest, of a story should develop from within—from the characters. The characters should not be bent and twisted to conform to preconceived situations. The whole interest of drama has been described as growing out of the "clash of characters." The play of situations is merely for the hour.

This accounts for the interest that has been manifested in The Passing of the Third Floor Back. This play is not only well acted, but it deals with a character who differs from others. The Stranger in this play does not act according to rote and rule. Every stage of development is not anticipated, but has something of the interest of surprise.

It is this that makes Ibsen popular with many playgoers brave enough to disregard the flings of those who choose not to come under his lure. It is the secret of Shakespeare's popularity on the stage after 300 years.

All the claptrap devices of theatrical craftsmanship to produce thrilling stage effects are short-lived. No theatrical offering was more popular than Humpty Dumpty twenty years ago; but the public has reached an adult stage, and pantomimes, with their vampire traps and mysterious closets and brilliant costumes are now reserved for children.

The trend of the times is for something new, and New York managers are groping to lay their hand on the right thing. Good farce goes hand in hand with good drama. There never was a reign of farce, but there never was a wholesome standard of dramatic taste without the supplemental popularity of good comedy.

ASMOGERS.

### ANDREAS DIPPEL RETIRES.

Metropolitan's Administrative Manager Will Direct Chicago Grand Opera.

Andreas Dippel, administrative manager of the Metropolitan Opera House, tendered his resignation to the Board of Directors under date of March 30 and will go to Chicago to become the active directing manager of the Chicago Opera company, which is supported in part by Chicago capital and in part by the directors of the Metropolitan Opera House.

The future of Mr. Dippel has long been a matter of active conjecture, as the joint management of the Metropolitan by Mr. Dippel and Gatti-Casazza was recognized as inexpedient. The probable retirement of the former stirred up a strong feeling of alarm among the friends of German opera, that under complete Italian control the opera house would become the home almost exclusively of Italian lyric works in future. This feeling created something more than a ripple of excitement and impelled the directors a few weeks ago to issue a statement that no discrimination against German opera was contemplated.

This was strongly reiterated in a letter signed by Otto H. Kahn, Clarence H. Mackay, and H. R. Winthrop, executive directors, and addressed to Mr. Dippel. In this way the directors found a medium of expressing their warm appreciation of Mr. Dippel's services and of inviting him to remain connected with the organization as honorary associate. Gatti-Casazza is made general manager of the Metropolitan and Mr. Dippel assumes the same relationship to the Chicago Grand Opera company, where he will have the co-operation of Signor Campanini as conductor.

### READINGS AT THE PLAZA.

Adelaide Fitz Allen will give dramatic readings at the Plaza Hotel on Tuesday afternoon, April 26, taking such scenes from Othello, Romeo and Juliet, and Hamlet as will illustrate her ability to impersonate Desdemona, Juliet, and Ophelia. Miss Fitz Allen has had prominent associates on the stage in Shakespeare's plays, as well as in Ibsen and in other modern drama. She will be assisted by Eleanor Livingston Haley, vocalist, while Gaetano Rummo will render descriptive music on the piano.

### OLGA NETHERSOLE RETURNS.

Olga Nethersole's American tour will end after a brief engagement at the Academy of Music, commencing Monday night, April 18, when she will appear in a series of her most pronounced successes, including Sappho, Carmen, Camille, Magda, and The Second Mrs. Tangueray. After her New York engagement she will return to London and complete the final arrangements for her European and Australian tours, which will begin this autumn and extend over two years.

### VETERAN ACTRESS DEAD

ELIZABETH ANDREWS PASSES AWAY AT THE EDWIN FORREST HOME.

She Was Nearly Ninety and for Eighteen Years a Member of the Little Family Circle of the Home—Made Her Debut as Juliet, Complimented by Macready, and Supported Edwin Forrest—Her Last Appearance.



Death again invaded the little family circle of the Forrest Home at Holmsburg on Wednesday, March 30. On that day died Miss Elizabeth Andrews, once a well-known and gifted actress, born in London Jan. 21, 1821. She entered the Home Oct. 14, 1892, soon after playing her last engagement in the part of Mother Goose at the Broad Street Theatre, Philadelphia, in a piece entitled King Cole II. She was buried April 1 in the Home plot, Cedar Hill Cemetery, Frankford, Pa. The funeral services were conducted by Rev. W. H. Taft, of Emanuel Episcopal Church, Holmsburg.

She made her debut in opposition to her family's wishes, at the Garrick Theatre, Whitechapel. The role chosen was Juliet, in which she had been coached by Macready's stage-manager, Mr. Serle. Her performance was witnessed by Macready, who complimented her highly, especially on her rhetoric, and on his recommendation she obtained the position of first walking lady in the stock company of the Bristol Theatre. She played her first leading role in the Isle of Man and soon after came to the United States with J. R. Roberts, a successful actor of his day. She next supported Edwin Forrest, chiefly in Othello, and after Forrest's death she played many parts covering almost every line of dramatic work.

Miss Andrews had been a resident of the Forrest Home for eighteen years. Of a quiet, reserved temperament, she fully appreciated the value of the rule that "silence is golden." With no eye for defects, no ear for gossip or tongue for scandal, she kept closely to her room, rarely visiting those of the others. With her simple tastes her wants were few, giving no trouble to officials or the servants.

During the lifetime of an only sister the slender woman would journey to Camden, N. J., every two weeks to spend a day and night. After her sister had passed away Miss Andrews never left the home, content for years to stay in her sunny room, coming down only to her meals and quickly returning, with ever a cheery greeting to those she met on stairway or in hall.

The beautiful lawn, pied with violets and golden buttercups; the grand old trees with their leafy shade and inviting rustic seats and easy swings, had no attraction for the fragile re-luce. Even the lovely garden with its wealth of blooms, of fruit trees and rare flowers, could not tempt the veteran actress to a stroll along the perfumed walks where song birds filled the Summer air with melody.

Yet Miss Andrews was no idler; always she had her morning newspaper to scan current events; then the DRAMATIC MIRROR religiously every week. She was privileged to have the first use of it. Ever busy with her needle, deftly fashioning pretty garments for the little ones of a favorite nephew, fond of books and a lover of Shakespeare, she was a capital reader who knew and spoke her English faultlessly.

So passed her blameless life, respected and beloved by all within and beyond the American Home that so securely sheltered her in old age, and tenderly cared for the invalid during her lingering illness far from her dearly loved "English Isle" and girlhood friends.

### BRADY GETS THE BALKAN PRINCE.

After rumors that various firms had acquired the American rights to The American Prince, the musical comedy which is now running at the Prince of Wales Theatre in London, William A. Brady announces that he got the musical piece two months ago.

# THE PLAYS OF THE WEEK

To be reviewed next week:

A REVIEW. . . . . New York  
THE LADY FROM LONSTON SQUARE. . . . . Weber's  
MAY. . . . . Hackett

## New Theatre—The Winter's Tale.

A comedy by William Shakespeare. Produced March 28.

Leontes, King of Sicilia . . . . . Henry Kolker  
Antigonus, young prince of Sicilia . . . . . Ben Johnson  
Paulina . . . . . Ben Johnson  
Clifford . . . . . Ben Johnson  
Autolycus . . . . . Ben Johnson  
First Lord . . . . . Ben Johnson  
Second Lord . . . . . Ben Johnson  
Polixenes, King of Bohemia . . . . . Charles Balfour  
Perdita, Princess of Bohemia . . . . . Henry Stanford  
Archidamus . . . . . Reginald Barlow  
Crown, his son . . . . . R. M. Holland  
Autolycus . . . . . Albert Brunsen  
An Officer of the Court . . . . . G. F. Hannon-Clarke  
A Minister . . . . . Robert Homans  
Hermione . . . . . Edith Wynne Matthison  
Perdita . . . . . Leah Bateman-Hunter  
Paulina . . . . . Rose Cochran  
Sicilia . . . . . Elsie Kearns  
Lady . . . . . Margaret Farnleigh  
Hermione . . . . . Jessie Busley  
Autolycus . . . . . Vida Sutton

This proved one of the most excellent performances of a Shakespeare play of a generation, and no exaggeration is involved in the statement that it is, all things considered, the best offering of the New Theatre has made in the course of its first season.

The play was staged bravely in the Elizabethan manner, and this constituted one of its distinct charms, aside from the admirable playing, which emphasized an artistic esprit de corps that has not always been evident in previous performances.

By the Elizabethan manner you are to understand, first, that the modern scene-painter has been eliminated. There are no distracting interruptions of the action, with broken intervals of time, while the scene-shifters prepare to unfold a new picture. The stage is inclosed by rich tapestries. In the back is a balcony with curtained apertures. The scene is familiar to every one who has examined an old print of the Elizabethan stage. The dimensions conform to the specifications of the plans made for the stage of the Fortune Theatre in London of 1601.

A sparse amount of scenery is employed to distinguish certain localities, like the interior of Leontes' palace; the cave where Antigonus deposits the infant Perdita; the shepherd's dwelling with the imaginary greenward in the foreground. These come in the form of simple settings disclosed by the withdrawal of tapestries in the rear center. The space of the stage is vacant save for two benches, one on each side. In her first great scene with Romeo, Juliet used to speak to him from one of the loges of the balcony, and this balcony was also used to represent the walls of cities and other emblems.

The advantage of all this is that you see a play represented in conformity with the movement and design of the original, without interruption by reason of a change of scenery. The only interval in the performance was one of ten minutes, marking the lapse of fifteen years during which Perdita develops into lovely young womanhood.

The mere curtain arrangement of the stage to simulate the Elizabethan manner has repeatedly been shown in recent years, but to this must be added the interest inspired by a genuinely artistic interpretation of every individual character concerned in The Winter's Tale. The result is one of those rarely enjoyable ensemble performances that occasionally do justice to Shakespeare and reveal the dramatist in all the variety of his plastic moods and the prodigality of his sweetest humors.

Here was a performance in which it is difficult to single out a single individual characterization as obscuring all others, whether it be Edith Wynne Matthison, poetic and charming in the role of Hermione; Henry Kolker, impetuous and stern in depicting the insane jealousy of Leontes; Rose Cochran, authoritative and grand as the outspoken Paulina; Ben Johnson, sonorous and engaging as Camillo; E. M. Holland, characteristic as the Old Shepherd; Leah Bateman-Hunter, young and sympathetic as Perdita; Charles Balfour, admirable as the Bohemian king, Polixenes; Henry Stanford, fiery and poetic as Florizel; Jessie Busley, delightfully vivacious as Mopsa, the shepherdess; or Albert Brunsen, full of the spirit of a roystering Shakespearean rogue in the part of that protagonist of all jovial mountebanks of the highway, Autolycus. One can't name them all in a cast of twenty-five where practically every one is molded to his part.

The fidelity of the management to its standard was carried out in the costuming, which ignored the historical period of the play and consisted of the dress in vogue at the court of the Virgin Queen. The production was almost without curtailment of the text, and thereby gained in roundness and continuity over the usual performances of this kind.

Miss Matthison distinguished her Hermione by tenderness and the charm of a poetic simplicity. There was a vast deal more of color in her intonation of the blank verse than she threw into her speeches as Slater Beatrice, and a delightful alternation be-

tween a brilliant vivacity and the profound melancholy of the hard-pressed queen in her graver moments.

Henry Kolker, who is familiar to players only in modern roles, revealed himself as a Shakespearean actor of unquestionable authority. Too stern in his gestures at first, probably due to nervousness, he presently settled down to a fine performance of the royal victim of the green-eyed monster, presenting the character of Leontes with a refinement of manner, dignity of pose and rhetorical excellence that raise him far above the place he has commonly occupied in the list of players.

One of the most broadly distinguished interpretations was Brunsen's Autolycus. This character is usually indifferently played, with little understanding of the warbling, light-fingered chameleon of industry, who stood for the model of Robert Macaire, Cadeaux and other rogues of the same ilk. Brunsen played him with a rollicking abandon of manner and an impertinent good nature that appealed instantly. Likewise, Gottschalk was supremely quaint and quizzical in the smaller part of the shepherd's son.

Rose Cochran scored a hit as Paulina. She has been trained in the grand school and her training aided her own brilliant intelligence in making the character stand out in full relief as a forceful interpretation, intensely human and truthful in its lighter moods as well as in the scenes of defiance of the king's displeasure when Paulina espouses the cause of the persecuted queen.

The company for the first time played as if it meant to score at honest team work. To pick flaws in such a performance is to use a microscope on the canvas of a Rubens.

## Lycium—Pillars of Society.

A play in four acts, by Henrik Ibsen. Produced March 28. (Harrison Grey Fiske, manager.)

Karsten Bernick . . . . . Holbrook Blinn  
Mrs. Bernick . . . . . Virginia Kline  
Graf Bernick . . . . . Gregory Kelly  
Martha Bernick . . . . . Alice John  
Johan Tonnessen . . . . . Edward Mackay  
Lona Hessel . . . . . Cyril Chadwick  
Hilmar Tonnessen . . . . . Henry Stephenson  
Dr. Rorlund . . . . . Fuller Melish  
Hummel . . . . . Wilfred Buckland  
Sandstad . . . . . T. N. Hedron  
Krap . . . . . W. Tucker  
Dina Dorf . . . . . Merle Maddera  
Aune . . . . . Sheldon Lewis  
Jacob . . . . . R. Owen Meech  
Mrs. Hummel . . . . . Mabel Neel  
Mrs. Holt . . . . . Florine Arnold  
Mrs. Lyng . . . . . Veia McEvers  
Hilda Hummel . . . . . Helma Van Bruch  
Netta Holt . . . . . Helen Fulton

Mrs. Fiske made her first appearance in New York this season on Monday evening in Ibsen's four-act play, Pillars of Society, and both the drama and its chief interpreter met with a hearty reception.

She gives a strong, clearly etched and well-digested impersonation of the role of Lona Hessel, and was excellently supported by her Manhattan company, which again includes the names of Holbrook Blinn and Fuller Melish, besides such well-known artists as Henry Stephenson, Edward Mackay, Sheldon Lewis, Virginia Kline, and Cyril Chadwick.

Ibsen has frequently been described as nursing a strong antipathy to women, and some critics affect to point out in his plays a peculiar delight of unveiling their lives in the light of an inherent hypocrisy and sinister impulse to enslave the stronger sex, to the latter's undoing.

It is a part of the perverse spirit with which many of his works have been beset through ignorance or spite.

Against Hedda Gabler and Rebecca West we set Norah and Lona Hessel, without going to his poetic creations for stronger examples to prove the contrary. Strindberg went to the other extreme and accused his compeer of gynolatry. Thus the physical!

Lona Hessel is a wholesome, normal, honest type of the every-day woman, accustomed by the influence of a narrow society to suppress her ideals, and developed by adversity into a figure of commanding interest, observing society in the light of a sane philosophy and taking a bird's-eye perspective of life in its broadest aspects.

From the melancholy heroine of Salvation Nell, with her tearful pathos and elemental impulses, Mrs. Fiske, with her rare genius for delineating the fundamental truths of character, turns to the most difficult of modern playwrights and delights us with the denotement of breezy, buoyant optimism in the role of Lona Hessel.

True, also, to her artistic sense of harmony, she presents a play in which the parts are evenly distributed and in which her own is only a component unit in an organic whole.

In Pillars of Society Ibsen makes an exceptional concession to popular taste. Dealing with the materials of tragedy, he takes his own way of effecting a happy ending. The action is rapid, the unveiling of character is admirable, strong situations are abounding, the clash of character is ingeniously handled. It is far more a play of the theatre, in a popular sense, than any of Ibsen's other plays, with their exhaustive character studies and ruthless exposures of social evils. Here and there is the unmistakable touch of the cynical humorist and wit, and underlying his wonderful crafts-

manship the invariably serious note of the social problematist.

The admirable production owes much to the artistic direction of Mr. and Mrs. Fiske and to the decorative genius of Mr. Wilfred Buckland, so long identified with the former elaborate productions of the Belasco household, the artist himself appearing in this play as Vigeland, in a striking make-up after a well-known portrait of Ibsen.

The scene does not change from the handsome room overlooking a garden in Consul Bernick's house.

The play is well acted. Mr. Blinn made a remarkable transition from the repulsive mask of Jim Platt in Salvation Nell to the smug, plausible, morally weak-kneed Norwegian shipbuilder, the great man of affairs and pillar of society. He dresses the character as somewhat too contemporaneous and peculiarly American for a man who is the head of affairs in a small Norwegian seaport town, and he introduces too little relief to mark the shadings of this singularly colorful character; but he gives his impersonation a vigorous outline and invests it with the authenticity of an accomplished artist.

Henry Stephenson played Dr. Rorlund in an excellent manner, and Virginia Kline was highly interesting as Mrs. Bernick. Sheldon Lewis was well cast in the role of Aune, the foreman in Bernick's shipyard, and in several scenes in which Aune voices his protest against sending the Indian Girl to sea in an unseaworthy condition the actor earned the applause of the audience. Merle Maddera gave a sympathetic impersonation of Dina Dorf, and Cyril Chadwick was capital as Hilmar Tonnessen, baring his pronounced cockney dialect. Edward Mackay played Johan Tonnessen in a manly way, and Fuller Melish made a good deal of the small part of Hummel.

The American history of the play may be noted in a brief memorandum. It was first played at the Irving Place Theatre Dec. 24, 1889, with Ernest Possart as Bernick, Frau Christian as Mrs. Bernick, and Fri. Leithner as Lona. The first English production took place at the old Lycium Theatre March 6, 1891, with George Fawcett as Bernick, Alice Fischer as Lona, and Bessie Tryee as Dina Dorf. A third performance of the play was given by Wilton Lackaye and his company at the Lyric Theatre April 15, 1904.

## Garden—The Palace of Truth.

Farce in three acts, by Sir W. S. Gilbert. Presented Monday evening, March 28, by the Ben Greet Players.

King Phanor . . . . . Ben Greet  
Prince Philamir . . . . . Douglas J. Wood  
Chrysal . . . . . J. Sayer Crawley  
Zoram . . . . . Percival Seymour  
Aristens . . . . . Charles Hopkins  
Gelanor . . . . . George Vivian  
Queen Althea . . . . . Violet Vivian  
Princess Zeolide . . . . . Violet Vivian  
Mira . . . . . Keith Wakeman  
Palma . . . . . Blanche Tolmie  
Asena . . . . . Ruth Vivian

King Phanor has a palace in which everybody, even against his will, must speak the truth. There are, however, two silver boxes, the possession of which carries the privilege of speaking the truth or not, as the possessor wills. King Phanor and Gelanor, the keeper of the Palace of Truth, have these boxes. Now King Phanor has been pretty much of a sport and his jealous Queen suspects the truth. To convince her of the ill-effects of her suspicions he tells her of his Palace of Truth and promises to take the whole court thither. Under the influence of the palace the courtiers prove their true characters: Princess Zeolide confesses her love for Prince Philamir, toward whom she had previously acted coldly; the Prince, who had professed undying affection for Zeolide, exposes his true sentiment of indifference toward her and strangely King Phanor, in spite of his fallacy, owns his deception to his Queen. It is discovered that Phanor holds an imitation box, and that the real box was stolen from him by Mira. The Queen gets possession of the box and breaks it, causing the palace to lose its charm. The King and Queen are reconciled and Philamir and Zeolide plight their truth.

It is now almost a quarter of a century since Sir W. S. Gilbert's fairy farce has been seen in New York. This farce is a poetical satire on human deceptions. It is not so ambitious an undertaking as many of Ben Greet's productions; it is well within the scope of his players, many of whom have not yet graduated from the amateur class, and it is given with scenery. The result is a production far superior to the usual Greet production. Mr. Greet himself is essentially a comedian, and in the whimsical character of Phanor is at his best. Douglas Wood made an attractive Philamir, J. Sayer Crawley as Chrysal was not sufficiently courtly in manner, Percival Seymour's youthful appearance militated against a strong portrayal of Zoram, Charles Hopkins as Aristens was a success, and George Vivian was an acceptable Gelanor. Ruth and Violet Vivian, in the roles of Asena and Zeolide respectively, were excellent. These two young players were natural and convincing, though too immature to be able to display forcible personalities. Blanche Tolmie in the rather insignificant role of Palma gave a colorless performance. Grace Halley Mills was a robust queen with little regal bearing. Her interpretation, however, aimed at comedy rather than royalty. She was successful in her attempt. If Keith Wakeman could overcome her monotonous and therefore disagreeable, plaintive intonation, her acting

would gain strength. Miss Wakeman always gives an intelligent reading and acting of her part. It is unfortunate that she does not correct this fault of seeming to plead. When the play once got into motion it continued with even speed to the end, and unlike their former attempts the players seemed to get interested in their work and to forget that they were acting.

## Irving Place—The Rajah's Bride.

(Die Rajahsbrant), operetta in three acts; book by Anton C. Eggers, music by Anton C. Eggers and Hermann Spießer. Produced March 29.

Howard Doolittle . . . . . Hermann Korn  
Loretta . . . . . Lona Hessel  
Robert . . . . . Robert Homans  
Paul . . . . . Gustav Olinar  
Willard . . . . . Charles Van Dyke  
Evelyn . . . . . Elsie Kearns  
Sebastian Vogel . . . . . Hans Dobers  
Paquita . . . . . Lucie Engelfeld  
Freddie Pearson . . . . . Heinrich Osefeld  
Rogers Jenkins . . . . . Oscar Penke  
Charles Van Dyke . . . . . Arthur Goodrich  
Monorah Singh . . . . . Hans Marano  
Emeralda Hunter . . . . . Georgine von Neudorf  
Lottie . . . . . Agnes Peterson  
Julia . . . . . Nora Krueger  
Edith . . . . . Wilma Baradi  
Florence . . . . . Annie Holmann  
Grace . . . . . Rita Ayon  
Mary . . . . . Margaret Walden  
Betty . . . . . Franziska Kornax  
Rose . . . . . Helene Scherer  
Edward . . . . . Louis Lehar  
Clarence . . . . . Paul Arnold  
Alfred . . . . . Julius Frankenberg  
Lester . . . . . Herbert Wind  
Howard . . . . . Gustav Kogelmann  
Arthur . . . . . Ludwig Hoffmann  
Edward . . . . . Louis Hoffmann  
Hugh . . . . . Julius Hornau

The Rajah's bride, a three-act operetta by Anton C. Eggers and Hermann Spießer, was produced for the first time on any stage at the Irving Place Theatre last Tuesday evening. It proved to be a mediocre comic opera, built along familiar American lines. The story was involved, without humor and more or less conventional. The music lacked interest. Much of it sounded thin and reminiscent. Not a tune stood out to relieve the general effect of monotony.

Robert Doolittle, the son of a millionaire, has married an actress and thereby much displeased his parents. His father sends his private secretary, Vogel, to try to persuade Robert's wife, Evelyn, to compromise herself for a consideration with an Eastern Rajah. Evelyn apparently agrees to the plan, but her friend Paquita, an actress, who has been let into the secret, keeps the rendezvous with the Oriental potentate. Robert is a witness to the meeting and thinks his wife has compromised him. After much misunderstanding everything ends happily. Robert is reconciled with his wife and receives the parental blessing. Paquita decides to accompany the Rajah to India.

The company did as well as could be expected with the material at its disposal. Lucie Engelfeld was a lively Paquita. Georgine von Neudorf as Emeralda Hunter, directress of an opera school, had a grateful part, that of a philandering spinster.

A Spanish dance by eight coryphees enlivened the second act. Else von Bostel did a solo dance very well.

The management had furnished an excellent scenic investiture for the opera, as well as fine costumes.

## At Other Playhouses.

GRAND OPERA HOUSE.—George Evans and his Honey Boy Minstrels drew crowds to this theatre last week. The public interest in the old-fashioned form of negro entertainment seemingly has not abated. This week, Robert Hilliard in A Fool There Was.

ACADEMY OF MUSIC.—E. H. Sothern and Julia Marlowe played the second of their supplementary two weeks' engagement at this house last week. All the plays of their repertoire, including As You Like It, The Taming of the Shrew, Romeo and Juliet, The Merchant of Venice, Twelfth Night, and Hamlet, were enthusiastically received by large audiences. This will be the last Sothern-Marlowe appearance in New York till their benefit matinee for the Actors' Fund, June 6. This week, The Traveling Salesman.

GARDEN.—The Palace of Truth, W. S. Gilbert's fairy farce, and the Three Wonder Book plays, dramatized from Nathaniel Hawthorne's stories by Rose O'Neill and Ethel Welch, were the Ben Greet offerings at this playhouse last week. Both plays are reviewed in this issue. This week the Ben Greet Players are presenting Bulwer Lytton's Money.

WEST END.—Eddie Foy in Mr. Hamlet of Broadway appeared at the West End Theatre last week. The musical numbers were well rendered. Eddie Foy as Joey Wheeler was as funny and entertaining as ever, and William C. Wild and Charles Halton, among the men, Laura Jaffray, Belle Gold, and Ethel Intropidi, among the women, were all well received. This week, James K. Hackett in Beauchance.

## LEW FIELDS' SUMMER REVIEW.

The Summer Widowers, by Glen MacDonough and Baldwin Sloan, will open at the Broadway Theatre about June 1. Lew Fields and Irene Franklin will be in the cast.

# PLAY WORLD OF PARIS

**Millé, Polaire Expected to Create a Sensation in America in  
Le Visiteur—The Latest Thriller at the Grand  
Guignol—Bingham's Railroad Adventure.**

(Special Correspondence of The Mirror.)

PARIS, March 25.—Parisians are certain that Martin Beck is safe in his prediction that Millé, Polaire will create a sensation when she goes to the States next season under his direction. Polaire lays claim to



Rejane.

distinction as the smallest waisted woman in the world, a claim that is not likely to be successfully disputed soon as a man can encircle her waist with one hand.

Moreover, her Apache dance is much more like the original which it purports to represent than anything else that has been seen on the stage. Polaire is now giving her one-act play, *Le Visiteur*, in which she is to appear in America, at the Palace Theatre, London. The staid Britisher is uncertain whether it is highly artistic or highly indecent, but he has made up his mind that it is highly lurid. On the Palace bill, also, are Lady Constance Stewart-Richardson, whose dance is too realistic to suit King Edward, and La Pia, who is herself not slow, but the applause is for Polaire.

The scene of *Le Visiteur* is an actress' boudoir. She is awaiting her admirer, but an Apache has killed him in the street. Instead, the Apache himself arrives, intending to kill her also and take her jewels. She cajoles, slings, enthralls him, and finally offers to dance with him. As they sit about the room the intruder carelessly drops his knife on the table and the actress dexterously lifts it and plunges it in his back. This is the dance des faubourgs.

Xantho chez les Courtisanes, in two acts, by Jacques Richepin, is the rather daring play in which Cora Laparcerie is appearing at her own theatre, the Bouffes-Parisiens. It is a drama in verse. Xantho, a matron of Corinth, visits the courtesan, Myrrhine, to ask her advice on the handling of her husband, who has taken an aversion to his wife. Myrrhine conceals Xantho behind a curtain, bidding her watch what follows and to learn how to regain the erring man's affections. Scarcely is she hidden than Phaon, her husband, arrives. Maddened by jealousy at the scene, Xantho unsuccessfully seeks an eye for an eye revenge. In the end the couple are reunited.

One critic rather superfluously describes the play as one hardly suited to children. The comment of Francois de Nion, in *Echo de Paris*, fits all stages and all peoples. He says: "One must not take these things tragically. We are provided with the plays which we wish and deserve."

The present turn at the Grand Guignol is hardly up to the mark, but the horrors are fair and almost the usual number of women in the audience start up and rush from the house at the most thrilling moments. In *Splash*, Cernolle, the lawyer, has prosecuted for the first time on a criminal charge. The prisoner was sentenced to death, and at this very moment is being guillotined. Young Madame Cernolle has sat up all night at home, the thought of the execution preying on her mind. Cernolle comes back and she runs to him.

"How horrible! How did you bear it?"

"Don't let us talk about it."

She starts. "There is a splash of blood on your shirt front!" He hurries out to change and then returns.

"The spot is still there!" his wife screams. She has gone mad. Curtain.

Scene II—The madhouse. Madame Cernolle is now cured and her husband can take her away. He comes; she looks at him, cries: "Yes, the spot is gone; I am cured!" and falls into his arms. He clasps her, then suddenly thrusts her away.

"No, you lie! The spot is still there!" and he tears his shirt open to show where it is on his skin. She is cured but he has gone mad.

The fact that King Edward, when he attended the performance of *Chantecler* on his recent visit to Paris, left the theatre before the beginning of the last act caused much comment. A considerable portion of the audience also arose and followed him out. The management of the Porte St. Martin has been constrained to explain that the King had been traveling all that day and was very tired, and that the action of the others was merely in imitation of the royal example.

But more and more the opinion obtains that *Chantecler* is for the study rather than the stage. There is no doubt about its literary brilliance, but more is to be gained from reading than from seeing it.

Because neither of them understands a word of German, Lloyd Bingham and his wife, Amelia, had a trying experience in riding from Cologne to Paris the other night. Bingham tells the story:

"We had barely started on the journey when my grip fell out of the rack and broke one of the windows of the compartment. I feared then that there would be trouble and I was not mistaken. At the first stop half a dozen men in uniform came in, pointed at the shattered glass, gesticulated wildly and chattered meaningless Dutch. I scratched my head, then selected the person in the most gorgeous uniform and slipped him eight marks (\$2). He mumbled a few words and led the others out.

"I congratulated myself that my diplomacy had won a great victory, but I was mistaken. At the next station we had more visitors and the scene was repeated. I handed out eight marks more. Well, sir, that train made sixteen stops and at every one we went through exactly the same performance. The brigand, the first one, evidently telegraphed down the line that there was an easy thing on the train who could be touched for eight marks. That window cost me just thirty-two plunks. The next time I travel on the Continent it will be in an airship."

Ellison Van Hoose, the American who has been singing leading tenor roles at Mayence this season, will come to Paris soon for a few weeks' study with Jean de Reszke. He is engaged to sing during May and June as guest in the Royal Opera in Wiesbaden. The Kaiser will be present for the performance in May, and it is expected that he will be joined this year by King Edward of England.

Van Hoose is well known in the United States. He is a native of Murfreesboro, Tenn., and studied in New York, London and Paris. Among his engagements in America were one of four years with Melba and one for an extended concert tour with Sembrich.

Much is expected in the European vaudeville world from the arrangements made recently by Martin Beck and Alfred Butt. Butt, who is the managing director of the Palace Theatre, London, announced on his return from the United States a few weeks ago that he had entered into an agreement with the Orpheum, Keith and Proctor, Percy Williams, Hammerstein and other American circuits whereby the Palace would have the first appearance of all American acts coming to Europe, offering its own artists' contracts for America in connection with these circuits.

Beck followed Butt to London almost immediately, and the two made a flying trip to Berlin, where arrangements were made for the establishment there of a great music hall under their joint financial and managerial control. This hall will be conducted in conjunction with the new Anglo-Amer-

ican vaudeville combination. It will be opened about August of next year. It will be modern in every particular and will seat 2,000 persons.

The marriage the other day of Frances Rose, the Denver girl who sings leading soprano roles in the Berlin Royal Opera company, to Theodore Conrad, the tenor of the same aggregation, was an interesting event. Miss Rose was one of the stars who went to London for a short engagement at Covent Garden a few weeks ago. On the day following her last appearance there as *Chrysothemis*, in *Elektra*, Conrad followed her to London, and they were quietly married in the Strand district registry office. They took a train for Berlin that night and on Saturday night sang together in a production at the Royal Opera.

Another domestic revolution has broken out in the Théâtre Français. Felix Huguenet is an actor who won a name on the boy-leaders before being engaged for a place at the State-subsidized house. He was taken on at the Comédie as an ordinary performer, with a yearly salary as pensionnaire. At the end of last year the management wished to pay him a particular compliment and appointed him a sociétaire with full rights—that is to say, a member of the limited liability company, drawing not only pay for each performance in which he acted, but a proportionate share of the profits realized.

Huguenet not only refuses to sign the contract binding him to partnership in the theatre, but declines also to renew his ordinary engagement, so he will soon leave the house of Molière for good. He explains that it is impossible to make both ends meet on the pay drawn by a member of the company, which is between \$8,000 and \$10,000 a year. He would have joined on condition that he be allowed a certain number of months' leave a year in which to supplement this amount by a tour of the provinces.

This decision is a blow for the Comédie, which had always imagined that the prestige of belonging to it was worth at least several hundred a year in every actor's estimation.

The presentation of English plays on the Continent is the object of an interesting enterprise originated by J. T. Grein and W. T. Stead of London. To some extent the way was paved by Frau Meta Illing in Germany last year, but this work was limited to Germany and to modern plays, and whatever chance of success it might have had was destroyed by her death.

A small syndicate has been formed under the title, The English Players, Limited, with a capital of \$25,000 in \$5 shares. It is hoped to familiarize the Continent with the movement for the creation of an international memorial to Shakespeare in connection with the proposed national theatre in London. Mr. Stead says that the work of the new company will be carried on in Paris, Brussels, The Hague, Amsterdam and possibly Copenhagen, as well as all the leading German cities.

The awkward possibilities of the plan of introducing tabloids of serious acting in a variety programme have been discussed with an interviewer by Madame Rejane, who is to appear at the London Hippodrome next month.

"I hope there will not be too many elephants wandering about the stage while I am on," she said. "They would certainly disturb me."

To which the newspaper man thoughtlessly replied that the last time he was at the Hippodrome the place was full of Polar bears. The effect of this remark may be imagined when one knows that the French word for bear is also stage slang for a dead failure.

The Village Countess, said to be the first comic opera ever written by a woman, has just achieved a success at the Thalia Theatre, Berlin. The composer is Frau Rachel Danziger, a native of Amsterdam, now living in Berlin. The plot has little to commend it, but the music is tuneful. Two topical numbers and the inevitable waltz ballad are particularly well received.

SHELL.

## SCENERY TO PAY NO DUTY.

The Treasury Department has discovered a loophole to enable the Metropolitan Opera company to get around the law exacting duty on scenery and costumes taken out of the country and brought back. The bulk of the scenery and costumes in question had been bought abroad and duty already paid on its entry to the United States. The Metropolitan company, which had planned a spring opera season in Paris, felt the injustice of being compelled to pay duty a second time, and received a decision in favor of its contention from Assistant Sec-

## PROWELL AND CURTIS' ENTERPRISES.

Prowell and Curtis, who have recently taken over the Majestic Theatre in Harrisburg, Pa., and the Garden Theatre in West Brighton, Staten Island, are doing a large dramatic and vaudeville agency business as well. The Majestic, as already announced in *The Mirror*, will be operated as a stock theatre beginning May 9, while the Garden Theatre opened with stock on March 28, with St. Elmo as the first play. Grace Tilden is the secretary of the company, whose offices are in the Knickerbocker Theatre building.

Several English playlets which have met with pronounced success abroad, have been secured by this firm, and will be presented over here this coming season.

None but reputable managers and artists will be dealt with, and the rapid advance of Prowell and Curtis thus far is largely due to this fact, they believe.

## REPETITION OF CHILD PERFORMANCE.

Liebler and Company announce a repetition of the all-child performance of *Alias Jimmy Valentine*, which was so successful a few weeks ago that \$3,676 was realized for the benefit of the Summer Home for Working Girls. The second performance is in answer to the many requests in behalf of the children who could not see the other performance. It will take place at Wailack's Theatre, Friday afternoon, April 15.

## CAST FOR THE SPITFIRE.

For his company in *Spitfire*, in which Charles Cherry will star, Daniel Frohman has engaged E. J. Ratcliffe, Daniel Collier, Lincoln Plummer, Hayward Guin, C. B. Herrman, Dudley Digges, Rosa Rand, Ozo Waldrop, and Ruth Maycliffe. The play is by Edward Peple. It will open at the Lyceum April 26.

## CURRENT AMUSEMENTS.

Week ending April 9.

ACADEMY OF MUSIC—The Traveling Salesman—315 times, plus 1 to 8 times.  
ALHAMBRA—Vaudeville.  
AMERICAN—Vaudeville.  
ASTOR—Seven Days—22d week—145 to 175 times.  
BELASCO—Charlotte Walker in *Just a Wife*—10th week—72 to 79 times.  
BOJ—Cyril Scott in *The Lottery Man*—15th week—130 to 140 times.  
BROADWAY—The Jolly Bachelors—14th week—102 to 109 times.  
BRONX—Vaudeville.  
CASINO—The Chocolate Soldier—114 times, plus 10th week—122 to 129 times.  
CIRCLE—Vaudeville and Moving Pictures.  
COLONIAL—Vaudeville.  
COLUMBIA—Columbia Burlesquers.  
COMEDY—Mary Manning in *A Man's World*—8th week—66 to 73 times.  
COURTIER—Francis Wilson in *The Bachelor's Baby*—15th week—100 to 111 times.  
DAILY'S—Marietta Oily in *The Whirlwind*—3d week—15 to 23 times.  
EMPIRE—Ethel Barrymore in *Mid-Channel*—15th week—71 to 78 times.  
FOURTEENTH STREET—Vaudeville and Moving Pictures.  
GAIETY—The Fortune Hunter—31st week—246 to 253 times.  
GARDEN—Ben Greet Players in *The Tempest*—times.  
GARICK—Hattie Williams in *The Girl He Couldn't Leave Behind Him*—5th week—27 to 33 times; *A Maker of Men*—15 to 21 times.  
GLOBE—Montgomery and Stone in *The Old Town*—13th week—95 to 105 times.  
GRAND OPERA HOUSE—Robert Hilliard in *Grand Opera House*—11th week, plus 8 times.  
HACKETT—Commencing April 8—Grace La Rue in *Miss Molly May*.  
HERALD SQUARE—Blanche Ring in *The Yankee Girl*—8th week—62 to 69 times.  
HIPPODROME—A Trip to Japan, *Inside the Earth*, *The Ballet of Jewels*—31st week.  
HUDSON—William Collier in *A Lucky Star*—12th week—80 to 97 times.  
HURTT AND SEAMONS—Crackerjack Burlesquers.  
IRVING PLACE—German Company in *The Pyrotechnics*—2 times; *The Greenhorn*—3 times; *Nathan the Wise*—1 time.  
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.  
KNICKERBOCKER—The Dollar Princess—31st week—215 to 222 times.  
LIBERTY—The Arcadians—12th week—80 to 97 times.  
LINCOLN SQUARE—Vaudeville and Moving Pictures.  
LYCEUM—Mrs. Fiske in *Pillars of Society*—16 to 14 times.  
LYRIC—The City—16th week—122 to 129 times.  
MADISON SQUARE GARDEN—Baron and Balle's Circus—3d week.  
MAJESTIC—Vaudeville and Moving Pictures.  
MANHATTAN OPERA HOUSE—Closed March 26.  
MAXINE ELLIOTT'S—Forbes-Robertson in *The Passing of the Third Floor Back*—27th week—212 to 219 times.  
METROPOLIS—Mardi Gras Burlesquers.  
METROPOLITAN OPERA HOUSE—French Hospital Bazar.  
MINER'S BOWERY—Sam Devore's Own.  
MINER'S EIGHTH AVENUE—Pat White's Gaiety Girls.  
MULLEN HILL—Rice and Barton Show.  
NEW THEATRE—Sister Beatrice—9th and 10th times; *Don*—13th and 14th times; *Twelfth Night*—21st time; *School for Scandal*, 20th time; *The Winter's Tale*—4 (to 8) times; *Strike*—15th time; *The Nigger*—24th time.  
NEW AMSTERDAM—Madame X—10th week—72 to 79 times.  
NEW YORK—A Skylark—1st week—1 to 3 times.  
OLYMPIC—Vanity Fair Burlesquers.  
PLAZA MUSIC HALL—Vaudeville.  
SAVOY—Vaudeville and Moving Pictures.  
STUYVESANT—The Lily—16th week—115 to 125 times.  
VICTORIA—Vaudeville.  
WALLACK'S—H. H. Warner in *Alias Jimmy Valentine*—12th week—83 to 92 times.  
WEBER'S—The Lady from Lobster Square—1st week—1 to 8 times.  
WEST END—James K. Hackett in *Beaucaire*—8 times.  
YORKVILLE—Vaudeville and Moving Pictures.

## AROUND THE WORLD

### MR. AND MRS. PRIESTLY MORRISON RETURN TO NEW YORK AFTER LONG JOURNEYS.

Active for More Than a Year in Australia, Mr. Morrison Talks Interestingly of That Country, Which is More American Than English in Theatrical Taste—American Plays and Players in the Antipodes—The Theatre in Other Lands.

Priestly Morrison, who went to Australia in September, 1908, under a contract with J. C. Williamson, the Australian theatrical manager, to make Mr. Williamson's productions for a year, has returned home. He was accompanied by Mrs. Morrison. Mr. Morrison's contract with Mr. Williamson was originally for one year, but he was persuaded to extend his time of service for three months longer. Mr. and Mrs. Morrison left Australia on Jan. 1, to the great regret of the many friends whom they had made, and finished their tour around the world, arriving in New York last week, March 29. The more important places visited were Colombo, Cairo, Naples, Rome, Pisa, Florence, Venice, Verona, Milan, Innsbruck, Lucerne, Bern, Paris, and London. From London they returned to New York on the Kaiser Wilhelm II. Though they thoroughly enjoyed every minute of their trip they were glad to get back to New York again.

Of the Australian people and theatrical managers Mr. Morrison speaks in the highest terms. "The people are inveterate theatregoers," says Mr. Morrison. The past season has witnessed a greater number of successes among the American plays than of English importations. The English plays which were not received well in this country found the same reception in Australia. The theatrical taste is strongly American. This is a curious circumstance, since the people are strongly bound to England, which is called home even by those who never have and never will see the so-called motherland. Even Canada, which is strongly English in affiliation, does not display the same patriotic love for England which one observes in Australia. I account for the failure of English plays the past season and for the success of American plays, to the fact that the social and economic conditions of Australia are more like American conditions than like English.

On Sunday no form of theatrical entertainment is permitted, and all unnecessary work is prohibited. Even the street cars do not run during church hours. On Christmas Day the theatres were closed. The following day, Dec. 26, which is Boxing Day, one of the biggest Australian holidays, the theatres reaped a harvest. Only one matinee a week is played and that is generally on Saturday and only in the largest towns. The smaller towns do not have matinees. Companies are sent to all parts of Australia. They think nothing of going from Adelaide to Perth, a distance of five days and a half, to play an engagement of a week or ten days. The expenses are high, but the attendance warrants the undertaking.

The different departments of J. C. Williamson's establishment are wonderfully organized. He and his associates are most agreeable people with whom to work. The best testimony to Mr. Williamson's popularity is the fact that all his staff have been with him for years. His splendid scenic artist, John Gordon, is the youngest in age and service in Mr. Williamson's employ, and he has been with Mr. Williamson for twenty-three years. The eldest both in age and time of service is Watt Phillips, for thirty-three years head of the property staff. Mr. Phillips' pet hobby is his complete armory, a wonderful collection of the arms and armor of all nations and centuries. When a play is to be put on Mr. Phillips always supervises the armor equipment. For years he has been making his collection till it is now one of the most complete I have ever seen.

The plays which I produced for Mr. Williamson were Diana of Dobson's, The Girl of the Golden West, The Flag Lieutenant, An Englishman's Home, all of which have been seen in America, and the English melodrama, The Cheat, which is now running in London under the name The Fighting Chance. Before I left I prepared via Wireless for production. Of these plays The Girl of the Golden West had a tremendous success.

Asked what American players he met in Australia, Mr. Morrison replied:

"Henry Kolker and Olla Humphrey were in An Englishman's Home and were great favorites. George Bryant, an Australian by birth but for ten or fifteen years on the American stage, played Jack Rance in The Girl of the Golden West, and Katherine Grey was an immense success in The Lion and the Mouse. Miss Grey will also appear in The Third Degree, which J. C. Williamson obtained on his recent visit to this country. I also met George Titheridge. When I left The Climax was being put on at matinees at Her Majesty's Theatre, Sydney."

"Every year about Christmas time Mr. Williamson produces a pantomime in Melbourne. This pantomime, which is appropriate to the Christmas season, usually has a long run in Melbourne, after which it tours Australasia. As soon as it has left Melbourne preparations begin for the next Christmas pantomime. You can see how

gorgeous a production it is when a year's preparation is necessary. Besides this pantomime company Mr. Williamson has two repertoire companies on tour. They usually have three musical comedies which are running at the same time in America and England.

"The first event of importance after leaving Australia was an audience with His Holiness Pope Pius X. Our audience was arranged through the kindness of Father Dolan, a former New York priest who is now rector of a parish in Rome. His Holiness is the grandest, kindest looking man I have ever seen. Beyond attending a performance of Samson and Delilah in Milan we did no theatregoing in Italy. This performance proved that New York is not the only city whose theatres are disgraced by conversing audiences. At times the conversation grew so audible that hisses were attempted to silence the house. This fault was more pronounced in Milan than in the theatres of Paris.

"Chantecler? Yes, we saw and marveled at this drama of the barnyard. The scenery and stage properties were built on a proportionate scale. For instance, a flower pot on the stage was half the size of the hens, and an old wheel was many times larger than the actors. The illusion was perfect. The drama was beautifully staged and the costuming was excellent, but the light effects were poor. The play itself was delightfully poetic, but it seemed to me it lacked action. In many respects the production could have been improved on, and I am sure that Charles Frohman's American production will far surpass the French production. The American managers would insist on many little details being attended to which the French managers neglected. For instance, Coquelin, who had the part of the house-dog, went about on his hind feet where the illusion might have been preserved by keeping him behind a mound or other obstruction. I am sure that the American production, if done according to the usual Frohman standard, will be a vast improvement on the French.

"In Paris, also, I attended a performance

at the Folies-Bergères. George Grossmith was the 'hit' of the performance. The applause which he received was a contrast to the applause for the other members of the company. The presence of a claque was most evident. As each actor came on the stage he was greeted with the same amount of hand-clapping that his predecessor had received. The applause was mechanical. But when Mr. Grossmith appeared the enthusiasm was spontaneous, redoubled and prolonged. The difference between the work of the claque and the sincere appreciation of the audience was so noticeable and ridiculous that, after Mr. Grossmith's reception, the audience laughed whenever the claque made itself heard. Though I did not visit any other theatres in Paris, I heard and observed that the theatrical business in the French capital was booming. Across the Channel in England, however, theatricals were at an extremely low ebb.

"All business in England seemed at a standstill. The theatres felt the depression especially. I met John Malone, of the Adelphi, and Spencer Barry, producer of the Empire, and had long talks with them. The only London theatre I entered was the vaudeville house called the Oxford. Here Henry De Vries, the Dutch actor, was appearing in a protean act called A Dumb Man's Curse, in which he makes seven changes of character. His transformations were marvelous. His wigs were so made that they changed the shape of his head and had eyebrow attachments. If one did not read his programme he would believe that Mr. De Vries had a large company. The only strange thing about the performance would be that only two people were ever on the stage at the same time. Other offerings of the London theatres were chiefly musical productions which we did not see during our week in the English metropolis.

"In our journey around the world we spent eighty-six days on the water. The time on land was devoted to sightseeing and railway traveling. Consequently we arrived in New York thoroughly tired, but thoroughly happy in the thought of once more being at home."

### SYDNEY MACY.



Because of Messrs. Cohan and Harris' recent production of a play with the same title, Sydney Macy's latest play, copyrighted some time ago under the title of The Penalty, will be rechristened. The new title has not yet been decided on.

## Gossip of the Town

The Thomas Ebert Agency has moved from the Gaiety Theatre Building to the Columbia Theatre Building.

The Shuberts announce that Charles Cherry, whom they have loaned temporarily to Daniel Frohman for his production of The Spiffire, will star again under their management next season. The Shuberts have already commissioned a New York dramatist to write a society play for Mr. Cherry, who first attained stellar rank in the Shubert production of Clyde Fitch's comedy, The Bachelor.

Clarence Bellair, who is now in his second season with the Lyric Stock company, Lincoln, Neb., was made a thirty-second degree Scottish Rite Mason by Lincoln Consistory No. 2, at their reunion March 22 to 25.

Forbes-Robertson will end his season at Maxine Elliott's Theatre in The Passing of the Third Floor Back April 9. He was the guest of honor at a supper at the Lotus Club Saturday evening after the performance.

Sunday night, March 27, at McVicker's Theatre in Chicago, Chauncey Olcott resumed his tour in Ragged Robin. He is to play a return engagement in this city in May.

Al. H. Wilson, who is starring in Metz in Ireland, is such a favorite in Toronto that the manager of the local Grand Opera House is negotiating with Sidney R. Ellis, Mr. Wilson's manager, for a special four weeks' engagement in that city, beginning in May.

Edwin Milton Royle's play, The Squaw Man, celebrated its 2,000th performance in this country March 30 at Cook's Opera House, Rochester. Its original cast included William Faversham, George Fawcett, Theodore Roberts, W. S. Hart, and Selene Johnson. Some of Mr. Faversham's successors in the title-role have been Dustin Farnum, Henry Jewett, and Fred E. Petley, an English actor, who created the role in London, where the play was done under the name of The White Man. Mr. Petley now heads the company in this country.

Grace La Rue will open at the Hackett Theatre Friday evening in the Julian Edwards-Walter Browne musical comedy, Molly May, under the management of her husband, Byron Chandler. In the company are Sydney Grant, James E. Sullivan, Kate Rolla, George Odell, Clara Farm, J. H. Goldworthy, and a chorus of fifty-five. Edward Temple did the staging.

Madame Alla Nazimova will open the new Shubert theatre in West Thirty-ninth Street, which has been named for her, April 18, with Ibsen's Little Eyolf.

Leopold Lane, who was for many years in the support of Viola Allen, and Joseph and William Jefferson, and who has been spending the Winter in Florida, has been engaged to support Eugene Blair during her Spring engagement at the Girard Avenue Theatre, Philadelphia.

Henry B. Harris has arranged with Charles Frohman to present James Forbes' new comedy, The Commuters, in New York at the Criterion Theatre on Monday, Aug. 15. The Commuters will have a preliminary Spring tour of four weeks beginning April 11, at the Star Theatre, Buffalo, N. Y.

Albert Lando, who has been the stage director at Poll's Theatre, Worcester, Mass.,

for the past three seasons, has been re-engaged for the coming Summer. Mr. Lando will close his special engagement at Keith's Theatre, Pawtucket, on April 9 and will take a few weeks' rest at his bungalow at Wachusett Lake prior to the opening.

Harold Crane, having just closed with Andrew Mack in The Prince of Bohemia, has been re-engaged by Lew Fields to succeed Walter Percival in The Jolly Bachelors.

Henry W. Savage is organizing two more companies of Madame X to tour the large cities.

Eddie Foy is to head a Summer revue at the Casino. Marie Dressler in Tillie's Nightmare will open about the fourth of July at the Herald Square.

Edwin Mordant will not have a stock company this Summer, due to the length of his season with Henry Miller's The Great Divide (special company), with which he has been playing Stephen Ghent for two seasons.

In the poem published in THE MIRROR last week, written by F. F. Mackay to Mrs. Sol Smith on her eightieth birthday, a line omitted destroyed the thought conveyed. It should have read:

Our loved one to-night  
Has been strong in the fight  
For public approval in art.  
She has won a fair fame,  
And distinguished her name  
In each individual part.

Max Bloom, who is this season being featured with The Sunny Side of Broadway, has signed a three years' contract with the Boyle-Woolfolk Amusement Company to star in musical comedy. Next season he will have the leading role in The Winning Miss.

H. S. Northrup has been engaged to play an important part with Charles Richman in One of the Family.

Ruth St. Denis will close her tour April 15 at Buffalo, N. Y., immediately after which she sails for Europe, where she is under contract to appear for three months. She returns to America in August, opening in New York in September in a series of new dances, and after playing a few weeks will make an extended tour of this country.

Elsie Ferguson has closed her tour in Such a Little Queen and is at present at her country home at West End, N. J., where she will remain until April 15, when she will begin rehearsing in Caste, an all-star revival of which is to be made this Spring.

It often happens that a similarity of names occurs, but seldom that a picture is published with a wrong name under it in the press. Recently in New York portraits have been appearing with the name of Lisle Leigh. They were not Miss Leigh's pictures, and the inference that she is connected with the Hippodrome is an error, as she has never been with that organization. Her friends and managers have been rather confused by these publications.

Edward D. Lynch, late leading man of the Belasco Theatre, Los Angeles, arrived in town last week and was immediately engaged for one of S. Z. Poll's stock companies for the Summer.

Henry La Pearl, one of the clowns with the Barnum and Bailey circus, now at Madison Square Garden, was married Sunday in his circus clothes to Florence Magindley, of Chicago.

### AMERICANS FOR ENGLISH PRODUCTION.

In response to a cablegram from George C. Tyler, several members of The Dawn of a To-morrow company left for London March 30 on the Lusitania to resume their original parts in the London production of the play. Hugh Ford, general stage director for Liebler and Company attractions, is in charge of the party. He will conduct all rehearsals and stay in London until Gertrude Elliott is launched as a star in the part of Glad, the last part played by Eleanor Robson. Sailing with Mr. Ford were Ada Dwyer, Ernest C. Joy, who is the regular stage director of the play, and Roy Fairchild, who will play his old role of the thief. The others of the company to support Miss Elliott will be engaged by Mr. Ford when he reaches London.

### FANNIE WARD.

The picture on the first page is an excellent likeness of Fannie Ward. It is a question whether she should be considered an American or an English actress, for though she is an American by birth most of her career has been spent on the English stage. Her first appearance on the boards was at the Broadway Theatre in 1890. Five years later she was engaged by George Edwards for his Gaiety Theatre, and the American stage saw no more of her till 1907, when she returned to support Kyrie Bellew in A Marriage of Reason. After a starring tour in Van Allen's Wife Miss Ward presented a tabloid version of the piece in vaudeville. She is now appearing in an unique little vaudeville sketch called An Unlucky Star.

### MRS. FISKE'S REPERTOIRE.

Henrik Ibsen's Pillars of Society must give way at the Lyceum Theatre at the end of this, its second week, owing to the previously announced programme of Mrs. Fiske's short season in the city. A week from Monday night the "dream play" of Gerhart Hauptmann, Hanso, with Mrs. Fiske and the Manhattan company, and in conjunction with it the one-act play, The Green Cockatoo, by Arthur Schnitzler, in which the members of the company will appear without Mrs. Fiske, will be produced.

### PLAY FOR LACKAYE.

Earle Browne, of the Alias Jimmy Valentine company at Wallack's, has completed the manuscript of an unnamed play designed for the use of Wilton Lackaye some time next season. It deals with the intrigues of the French court during the peace negotiations following the American Revolution. The manuscript has been forwarded to George C. Tyler, head of the Liebler and Company firm, who is in London preparing for Gertrude Elliott's production of The Dawn of a To-morrow.

### AN AMERICAN ORATORIO.

The Metropolitan Opera Company took another step in the direction of a more liberal policy toward American composers, and at the last concert of the season on Sunday presented an oratorio, Lazarus, which is from the pen of Julian Edwards, the well-known composer of operettas. The choral work was sung by the Mount Vernon Choral Society of 150 voices, with the regular orchestra, and solos by Rita Fornia, Florence Wickham, John Duffy and Herbert Witherpoon.

## ON THE LONDON STAGE

Several New Events Described by "Gawain"—Two Merry Monarchs at the Savoy—Grasso, the Sicilian, Plays Othello—Du Maurier in an Armstrong Play—The Shakespeare Festival.

(Special Correspondence of The Mirror.)

LONDON, March 26.—Among the new productions deserving special mention—

Forbidden to kiss any one lest she should poison the kisser, is librettically the work of Arthur Anderson and George Levy, with lyrics by the said A. A. and by Hartley Carrick, and music by Orlando Morgan.

It is a right merry piece and few brighter and far fuller of acting and singing opportunities than was its predecessor, *Two Merry Monarchs*, which was its predecessor. That was Sir William Schwenk Gilbert's *Two Merry Monarchs*, based on his thirty-seven-year-old fairy play, *The Wicked World*. In *Two Merry Monarchs* excellent acting and singing scoring is made by Comedian Workman, assisted ably by Comedians Lennon Pawle, Robert Whyte, Jr., Roland Cunningham, Daisy Le Hay, Alma Barber and Rosamond Mayne Young, who is, I find, the great granddaughter of the great tragedian, Charles Mayne Young, the rival of Kean and the Kembles.

Among other theatrical productions we have had a Faust puppet play, performed by little wooden actors, with the medieval dialogue, finely given by an unseen spokesman, namely Leonard Crawshaw. Also an anti-betting drama, written by Lady Nell, and entitled *How the Money Goes*. This was first produced by a stage society Sunday night show and has since finished a fortnight's run at the Royalty.

We have also had an astounding performance of *Othello* by the great Grasso, of the Sicilian Players, at the Lyric, and a new *Hamlet* by H. J. Pellissier, of those funny fellows, the *Follies*, at the Apollo, which is next door to the Lyric.

We are now awaiting Sir Herbert Tree's great Shakespeare anniversary festival, which starts a five weeks' season at His Majesty's next Monday; T. H. Benson's annual *Bardic* celebration, which starts at Stratford-on-Avon a few days later, and Almas Jimmy Valentine, with Gerald Du Maurier in the same part.

N. H.—This play will be presented by Charles Frohman and Arthur Chudleigh next Tuesday at the Comedy, where, I regret to say, sweet Marie Doro and The Climax finished up a little while ago after thirteen performances. It was a pretty play and well acted, but I fear me it was all too attenuated for the London market. Better luck next time!

GAWAIN.

Photo Gainsborough, London, Eng.

Gerald Du Maurier.

lasting long enough to mention since my last letter—are the following:

Firstly, *Two Merry Monarchs*, produced by Mrs. D'Oyly Carte's successor at the Savoy, C. H. Workman to wit. This comic opera, written around a Princess, who is

### "BUFFALO BILL" TO RETIRE.

Col. William Frederick Cody ("Buffalo Bill"), at the dinner given in honor of George M. Cohan by the Friars, at the Hotel Astor, on last Saturday night, April 2, announced that this would be his last season before the public as a showman. He stated in his speech that during the twenty-eight years of his life which he had given to the promotion of his famed organization, he found but little time to devote to his home in the West, and that when he did get an opportunity to visit his ranch it was always in the Winter or late Autumn and never in the Summer, when the land was at its best.

Hence, he desired to spend his declining years in the country from which he got his first start in life. The Buffalo Bill Wild West and the Pawnee Bill Far East will continue under the management of Major Gordon W. Little, however, and the name of the originator of the popular show will be carried on even though Colonel Cody does not appear in the saddle.

There were nearly a thousand theatrical and other folk at the dinner, including many women. The other speakers included Mr. Cohan, Abraham I. Erlanger, John Rumsey, Renold Wolfe, Walter Moore, Arthur Brisbane, De Wolf Hopper, Marc Klaw and James C. Harvey.

### WORLD PLAY CONTEST.

After many months and the examination of 3,000 scenarios, the Judges in the contest instituted by the New York World about seven months ago, have awarded the prize of \$500 for the best scenario of a play suited to a female star to Martha Fletcher Bellinger, of 50 Morningside Avenue West, New York city. The scenario is entitled *A Woman's Sphere*. The play when written is to be produced by William B. Harris. A prize of \$100 each was awarded to Herbert Franke, of Ithaca; Walter Scott Howard, of Cambridge; Mary Rider Mechtold, of Staten Island; P. S. Adamson and Laytin Brewer, of New York. All of the winners are new names to the American drama. A number were honorably mentioned.

### LILLIAN HAWTHORNE RETURNS.

Lillian Hawthorne, the third of the well-known Hawthorne Sisters, whose *Willow Pattern Plate* was a famous play of some years ago, has come to America to visit her sisters Lola and Nellie. She arrived on the *Adriatic* Friday. Miss Hawthorne has been playing the Prince boy roles in most of the London pantomimes, and has also made a tour of the English music halls. She has signed a contract for a three years' tour of the English music halls, which will begin immediately on her return to London.

### JULIAN MITCHELL'S TRIP ABROAD.

Julian Mitchell, acting for Florenz Ziegfeld and Klaw and Erlanger, is returning home on the *Mauretania* from a skirmish of European centres with many new ideas for the annual review for the New York Theatre roof garden. The book will be written by Harry B. Smith, but the music will be from the pen of Paul Linka, the German composer, with a waits that will make all Broadway dance. He has also engaged the representative show girl beauty of Russia, Germany, France, Spain and Italy, and announced that Anna Held will play an engagement in London the coming Summer. In Dresden he secured an option on Miss Dudlesack, a comic operetta, and a pantomime suited to Adeline Genée, both of which he describes as far out of the ordinary.

"I don't care what some Americans say in the way of disagreeable comments on European productions this season," he remarked on leaving London; "I have seen some very wonderful things and beautiful shows in Europe, and we have a lot yet to learn theatrically from the Old World."

### THE PLEIADES CLUB.

The Pleiades Club will give a Ladies' Evening at their club rooms next Sunday evening. On this occasion the guests of honor, each representing music, art, literature and drama, will be chosen from the women most distinguished in their respective fields. Marietta Oily, now appearing at Daly's Theatre in *The Whirlwind*, being the representative chosen for the drama, while Mariette Masarin, of the Manhattan Opera company, has been chosen to represent music. Other distinguished women will represent art and literature, and the programme for the evening will be contributed by many distinguished players and singers, among them being John Mason, Clarice Vance, Pilar-Morin, Amelia Summerville and Laura Rutt. The toastmistress will be Mrs. Randolph J. Trabert.

### MAXIM GORKY COMING BACK.

The Russian socialist, Maxim Gorky, and his actress wife, Madame Andrieva, who are at present in Italy, are intending to return to America. Madame Andrieva intends to open a theatre, possibly on Broadway, to be called the Gorky Theatre, in which she will appear in plays in English. She already has three Gorky plays for production and will have a fourth, on which Mr. Gorky is working. Gorky thinks that at least twice a week performances in Russian should be given. The company will be made up of Russian actors and actresses, among whom Paul Orloff, Madame Nazimova's husband, may be seen. The theatre will open in the Fall.

### THE SUFFRAGE BENEFIT.

Three One-Act Plays Presented by Suffragettes  
Actresses for the Cause.

At Maxine Elliott's Theatre, Thursday afternoon, the benefit performance for the Equality League of Self-Supporting Women consisted of three one-act plays dealing with the suffragette question. The three plays were *Before the Dawn*, *A Woman's Influence*, and *How the Vote Was Won*. Before the Dawn, written by Bessie Hatton and acted by Montague Rutherford, Leonard Howe, Mrs. Harriet Olla Dellenbaugh, Janet Beecher, and Evelyn Weeden, tells the story of a girl who is made unhappy through the customs which existed before the dawn of equal rights. Caroline, who was brought up with deficient education and no rights, is betrothed by her parents to a man whom she does not love. As a foil to Caroline is the girl with advanced ideas, the girl who has been to Paris, knows the world and is self-supporting. She is a picture of the modern suffragist and is scorned by the narrow-minded people of the Victorian period about 1867. Caroline is forced into marrying the man whom she detests. A Woman's Influence, by Gertrude Jennings, is a story of factory reform gained by women. It is also an exposition of man's weakness. Though Mrs. Lawrence and a serious-minded friend try to get Mr. Lawrence to work certain reforms in his factory, it remained for Mrs. Perry, a frivolous sort of woman, to accomplish the feat by working on Mr. Lawrence's vanity. When Mrs. Perry learns that her money in the stocks of the factory will be affected by the reforms she attempts to undo her work. It is at this point that Mrs. Lawrence opens her husband's eyes. The playlet was acted by Mollie Pearson, Arthur Forrest, Haidee Wright, Beatrice Forbes-Robertson, and Allison Skinner. How the Vote Was Won, by Cicely Hamilton and Christopher St. John, shows in a very amusing way what would happen if woman would accept and live up—or down—to man's opinion of her. According to the authors, the poorhouses would be overtaxed and the male population would find itself burdened by numerous female relatives. It was a bright little sketch and was splendidly acted by Mollie Pearson, Beatrice Forbes-Robertson, Fola La Follette, Helen Ashley, Margaret McKinney, Ruth Holt Boucicault, Kate Carlyn, Alexander Casey, and Ernest Glendinning. Maxine Elliott, who loaned the theatre and orchestra for the occasion, also contributed Mrs. Charlotte Perkins Gilman's recitation, "Women Do Not Want It." Beatrice Forbes-Robertson arranged the entertainment. Between the plays addresses were made by Mrs. Harriet Stanton Blatch and J. Forbes-Robertson. More than a thousand dollars was realized for the cause.

### ROMAN PLAYHOUSE NEWS

BENELLI'S CENA DELLA BEFFE SCORES A SUCCESS IN PARIS.

At the Argentina Theatre, Saturnalia, by Cesare Pozzi-Bellini, Makes a Pronounced Hit in Spite of a Plot to Bring About Failure—A Rage for One-Act Plays.

(Special Correspondence of The Mirror.)

ROME, March 10.—Benelli's *Cena della Boffe* has been a great success in Paris as in Italy. Benelli was present at the first performance, was "so excited," writes a friend, "that he turned white and red at every scene."

"Don't call this a masterpiece," he said to me at the end of the play. "My masterpiece will be my whole life, for with all my strength of mind, with all my heart and brain, and with all my energy, I shall ever seek to do better and better until I reach the aim to which I feel I am called!" Benelli then stopped, as if ashamed of his burst of feeling.

Italy has decidedly a great dramatic author in Ben. Benelli.

Another successful dramatic author in Italy is Cesare Pozzi-Bellini, who has just produced a new play, *Saturnalia*, which has proved a great success at the Argentina Theatre. *Saturnalia* is a new and original satirical piece. He usually writes in fiction with Julius Fenzl, a brilliant novelist and witty journalist. He has also written other plays, as *The Last Governor*, a charming and delightfully ironical little play.

One-act plays are all the rage here just now, and some of the best dramatic authors in Italy are writing them. Baffico has also written a play for the Argentina Theatre, *A Nominal Love*, which was a great success. The play is a comedy—almost a farce—notwithstanding its serious title. Baffico is an old playwright of many triumphs, but he retired some years ago in a moment of pique, and his return to playwriting is hailed with delight by every one. *Nominal Love* has achieved a huge success, notwithstanding a camera that had been raised to tell it.

The same lot fell to the *Saturnalia*, which caused a storm in the theatre that could not be quelled until the play was heard by an honestly indifferent public, who judged it in no party spirit, when it received the verdict it deserved. "Success!"

We have now a theatre in which only one-act pieces are given. One of these pieces has already proved a great success. It is *The First Who Passes*. It is bitter and ironical from the first line to the last, and is by Lopes. The public is kept in terror all through the play. Every scene is rapid and violent, on a stormy night, passed in a little inn where the worst characters of low life are wont to meet. These brutes make a wager that the strongest among them shall kill the first man who passes the inn. A certain Pippo accepts the wager. He swears that he has never shed a tear in all his life, nor has ever repented of any one of his misdeeds.

The lamps in the inn are put out, and all the villains watch the street without. A man passes. Pippo fires, hears a cry, and runs away. He has killed his only boy. Then the man who had never wept in all his life falls on his son's dead body in the street and weeps as no man ever wept before.

The *Refuge* is a French comedy written in French by a clever Italian actor in Paris, and there given with great success. But it has not pleased here.

This is the last of our novelties for the present. S. P. Q. R.

### TO ENTERTAIN CHILD ACTORS.

Daniel Frohman has turned over the entire premises and good will of the Lyceum Theatre for the afternoon of Tuesday, April 12, to the children who will take part in the production of *Alias Jimmy Valentine*, at Wallack's, Friday afternoon, April 15. Mrs. James Speyer, who was responsible for the success of the first all-child performance, the proceeds of which went to the Working Girls' Summer Home, talked some time ago with Mr. Frohman, and said she would like to give them a "spree." Mr. Frohman offered his Lyceum Theatre, and now the date has been fixed. Mrs. Speyer has arranged to entertain the entertainers. There will be little boy and girl musicians, mimics, monologuists and specialists to perform for the boys and girls, and there will be a crowd. H. B. Warner, Charles Burnham, Theodore Liebler and all the others interested in the juvenile actors will be present as well as the mothers.

### A RECORD REPERTOIRE.

Violet Barney is ill in Topeka, Kan. She has just closed an eight months' engagement at the Diemer Theatre, Springfield, Mo., playing two new parts each week. In all Miss Barney played seventy different parts during her engagement. As soon as she recovers Miss Barney will accept an offer recently made her.

### FIRE DESTROYS A TEXAS THEATER.

The Opera House at McKinney, Texas, was discovered to be on fire at about 6 P. M. on March 28 and before the fire could be extinguished the entire interior of the building was destroyed, entailing a loss of about \$3,000, partly insured. It is generally believed that it will not be rebuilt, as there is a rumor that the local B. P. O. E. intend to erect a hall for themselves, which will include an up-to-date theatre.

## FOR THE ACTORS' FUND.

Several Booths in Preparation—Blanche Ring Inaugurates a Song Writers' Contest—The Result of Martin Beck's Sketch Contest.

One of the most picturesque booths at the coming Actors' Fund Fair will be a Creole booth, contributed by the business men of New Orleans. It will represent a typical palmetto shack made of real palmetto from the Louisiana swamps and will be erected in the fashion adopted by fishermen and trappers of the marshes to protect themselves against the weather and mosquitoes. A score of Creole beauties will have charge of the booth and will serve Creole delicacies cooked by old mamies. In addition to this there will also be a Southern booth at the Fair.

The floral booth at the Actors' Fund Fair will be in charge of the most beautiful debutantes in the city, said Mrs. James Speyer at a meeting of women which was held in the interest of the fair at the Comedy Theatre Tuesday afternoon, March 29. Mrs. Speyer, who is chairman of the floral booth, declared that society had never entered upon its work for any charity bazaar more enthusiastically than for the coming Fair.

"All of us," she said, "feel very deeply the debt that we owe to the theatrical profession. We want to do our share for those who in their prime of life did so much to give us happiness, but who through age and sickness have fallen into distress. We have never been called upon to aid a worthier charity."

About 500 women representing every theatrical company in the city and many of the prominent women's clubs were present. Mrs. Nahm announced the gift of a diamond necklace of 168 stones to be awarded to the most popular actress at the Fair.

The one-act play contest inaugurated by Martin Beck for the Actors' Fund Fair, which closed April 1, turned out to be the largest ever held. There are 1,853 competitors for the \$250 prize. Manuscripts poured in from every section of the country and even Europe. Nevada was the only State that was not represented. From these plays six will be selected for production at the Fair. Five well-known dramatic critics will then decide which is the winner.

There is hardly a subject either in life or death that was not confidently taken by some one of the aspiring playwrights. They dealt with everything from the prospect of a baby to the reappearance of Caesar's ghost.

Over one-third of the plays were built around the domestic triangle. Out of all the plays there were less than 100 without the element of love, and nearly half ended with a kiss. Most of the affinity plays, such as *Heart's Blood*, *His Pulse*, *The Soulful Kiss*, *The Kissing Affinity*, and *Bitten* were contributed by spinsters.

When the contest was announced Mr. Beck said he would endeavor to secure the best actors both on the vaudeville and legitimate stage to take part in the various one-act plays that were to be tried out. Fully a score demanded that their acts be produced by certain stars, and asked that their manuscripts be returned if any person of lesser light was selected.

One Hadcliffe girl modestly suggested that her play contained parts admirably suited to Maude Adams, Ethel Barrymore, and Mrs. Fiske.

"I fear," she said, "that others might not bring out the delicious humor in the lines."

Nine Harvard men contributed plays, one of them being written by a Japanese student. There was one play in Italian contributed and three in Yiddish. A German on the East Side contributed a play in German, requesting Mr. Beck to translate it and deduct the expenses from the prize.

Seven ministers sent in sketches, but, oddly enough, none of them were religious in character. About 600 plays were contributed by New Yorkers. California seemed to have the playwright fever worse than any other State save Massachusetts, having a total of sixty-four. Several hundred came from the South, and of these not a few were plays of the Civil War and the Confederacy.

Among the well-known sketch writers who entered the contest were Frank Dupee, Wilfrid North, Victor Mapes, Walter M. Ostreicher, Clara Thropp, Roland Molteney, Earl Mitchell, Susan R. Fleckner, A. R. Ebin, Penrhyn Stanlaw, Henry Tyrell, Frances Aymer Mathews, Lucy S. Sarver, and La Touche Hancock.

The latest plan to make money for the coming Actors' Fund Fair is a song writers' contest, inaugurated by Blanche Ring. She offers a prize of \$100 for the best new song submitted. As Miss Ring anticipates a deluge of songs, she will first select twelve to be sung at the miniature theatre at the Fair. The public will then choose which is the winner. She stipulates, however, that the writer of each of these songs is to be present at the contest and that he sing the song himself or choose some attractive young vaudeville star to sing it for him. The audience upon purchasing the tickets to the contest will receive a coupon entitling them to one vote. Miss Ring will direct the contest herself in the manner of an amateur night, but as she will take pains that only the best songs are presented, she promises that no book will be used. Miss Ring will auction off the tickets for the contest herself, and expects to raise \$1,000 for the Fair in this manner. All songs must be submitted before May 1 to Blanche Ring, at the Herald Square Theatre, where she is appearing in *The Yankee Girl*.

## ACTOR PREACHES LAY SERMON.

Guy Bates Post Makes a Sunday Night Appeal for the Theatre.

Guy Bates Post, the actor, and a member of the New Theatre company, accepted an invitation of the Rev. Charles Graves, pastor of the Unitarian Church of Passaic, N. J., to preach a lay sermon on the subject of the stage from Mr. Graves' pulpit last Sunday. Mr. Post, who is a serious artist, with pronounced views, willingly accepted the invitation, and entertained a large congregation with sensible comments on his chosen topic.

Remarking on the influence of the stage in general for education and culture, he said that people, nevertheless, so lightly feel their obligation to the stage and to the players that there still obtains in many countries the same narrow, bigoted, old-time prejudice that existed hundreds of years ago, when the stage was an unrecognized art and the actor was by law an outcast and a vagabond. It is against this form of bigotry that he would make his strongest appeal, for instead of paying the debt every community owes to the actor this bigotry is frequently directed against the body of men and women who give their lives to the instruction and entertainment of the people.

Just as it is the ambition of every pastor, he said, to bring by his teachings, by his daily life, by his whole hearted renunciation, every member of his flock within the sanctity of Divine Grace, so it is the ambition of every sincere representative of the great art of the theatre to uphold the best standard of conduct, the highest form of spoken expression and the exquisitely proportioned writing of all the beauties in all the arts in the one temple—the play-house.

"Try to understand the theatre," he said; "try to understand us. It will bring us closer together and will result in benefit to both."

In conclusion he made a strong plea for catholicity, for charity of thought, for humbleness of attitude and for a just appreciation of the congregation's obligations to the profession of the actor.

## FOREIGN STAGE NOTES.

Calliavet and de Fiers, the authors of *His Wife and Love Watches*, have scored a signal success in Paris at the Variétés Theatre in a satire on the French ministry entitled *Le Bois Sacré* (*The Sacred Forest*). The sprightly piece contains a piquant pantomime and a fascinating ballet. The plot deals with the ambition of Francine, who is a member of the best social circles, to secure the decoration of the Legion of Honor. She slaps the face of the Minister of Fine Arts, whose administration is nicknamed in a poem by Francine as "the Sacred Forest," and who has attempted liberties with her, and prevails upon her husband, Paul, to make himself agreeable to Adrienne, the minister's wife, in order to obtain the decoration. Francine is dismayed to discover Paul and Adrienne falling in love. She gets the decoration but loses her husband's heart. Jeanne Granier plays Francine to perfection and her work was much applauded.

Charles Le Bargy, one of the idols of the Comédie Française, has tendered his resignation as a sociétaire. A bitter controversy has broken out between the actor and M. Claretie, the administrator of the French national playhouse, the former accusing the manager of representing twenty-five years of incompetence, and the latter retorting by charging Le Bargy with representing twenty-five years of treachery and ingratitude. The administrator says the house of Molière was never in better circumstances, and the actor declares that it is fast declining. This resignation following fast upon that of Felix Huguenet, is ascribed to the penurious wage policy of the directory of the playhouse.

## ABORN DISCOVER A NEW CONTRALTO.

An incident of the opening of the first of the Aborn English Grand Opera companies for the Spring at the Walnut Street Theatre, Cincinnati, Sunday night, March 27, was the debut of a young contralto, Margaret Jarman, whom the Aborns selected from the operatic school of Achille Alberti. The musical critics in Cincinnati speak in highest praise of Miss Jarman's rendition of the role of Asucena in *Il Trovatore*. Miss Jarman is an American girl, twenty years of age.

Milton and Sargent Aborn patronize American talent as far as possible in their grand opera ventures, and have brought forward a number of young singers, some of whom have since been engaged in important opera houses of Europe.

## DINNER TO FORBES-ROBERTSON.

Two hundred guests attended a supper at the Lotos Club on Saturday night last in compliment to Forbes-Robertson. Frank R. Lawrence acted as toastmaster, and speeches were made by Mr. Robinson and Messrs. William Winter, Winthrop Ames, Laurence Irving, E. H. Sothern, J. Hartley Manners, Rupert Hughes and John Corbin. The menu card consisted of a single sheet of parchment on which were pictures of Mr. Robertson as Hamlet and in other well-known roles.

## THE DRAMATIC UNION.

The Literary and Dramatic Union gave a dramatic musicale at the studio of Irene Ackerman, Wednesday evening, when Adelaide Fitz Allan gave her classic readings before a large audience. The musical part

of the entertainment consisted of selections by the Mandolin and Guitar Quartet under the direction of Myron A. Bickford and Marie Gerard. The chairman of the entertainment was Mrs. Katharine C. Fay.

## WONDER BOOK TALES AT GARDEN.

The Ben Greet players presented a dramatization of three of Hawthorne's "Wonder Tales" at the Garden Theatre last week. The dramatizations were made by Rose Melier O'Neill and Ethel Welch. They were given at matinees and pleased the many girls and boys who were pleased to see Pandora, King Midas and Philémon and Bancel in real life. The three plays were well staged and the acting was effective. The cast:

**PICTURE ONE.**  
Quicksilver ..... Percival Seymour  
Theo ..... George Virens  
Shepherd ..... Walter Beck  
Hate ..... J. Sayer Crawley  
Greed ..... Charles Hopkins  
Aethra ..... Grace Halsey Mills  
Hope ..... Blanche Tolmie  
Pandora ..... Violet Virens

**PICTURE TWO.**  
King Midas, The Golden Touch.  
Quicksilver ..... Percival Seymour  
King Midas ..... Ben Greet  
King of Mesaba ..... Charles Hopkins  
Herald ..... Walter Beck  
Helen ..... Grace Halsey Mills  
Princess Marygold ..... Ruth Virens

**PICTURE THREE.**  
Philémon Bancel, The Miraculous Pitcher.  
Quicksilver ..... Percival Seymour  
Zens ..... Charles Hopkins  
Philémon ..... J. Sayer Crawley  
Micanor ..... Walter Beck  
Timon ..... Dorothy Scherer  
Zeo ..... Katharine Bixley  
Bancel ..... Violet Virens

## NEW THEATRE SPECIAL COMPANY.

The regular New Theatre company will leave New York Sunday, April 15, for its tour. The following Monday a special company will begin a four weeks' engagement in Beethoven. The only member of the regular company to appear with the special company is Mrs. Sol Smith, who will join the regular company at the end of the four weeks. The following is the cast for Beethoven, which has been staged by George Foster Platt, with the incidental music by Elliott Schenck: Ludwig Van Beethoven, Donald Robertson; Schindler, J. H. Benrimo; Nicholas Van Beethoven, Frank Currier; Theresa, Helen Tracy; Carl Van Beethoven, as a boy, Pierce McClary, as a man, Avrell Harris; Bettina Brentano, Rebecca Warren; Daron Detremont, Frank Dawson; Archduke Rudolph, Stanley Dark; Hofmeister, Frank Aiken; Babet, Mrs. Sol Smith; Guilietta Guicciardi, Gertrude Bennett.

## JULE WALTERS, BONIFACE.

Jule Walters, for many years a successful comedian and producer, has bought the Hotel York in Chicago, and he and Mrs. Walters, who has been with him on the stage, have left the footlights to manage the property. It is a large handsome building of seventy-five rooms, fully furnished, in Thirty-third Street, just west of Michigan Boulevard. Mr. Walters used to be a star attraction in his play called *Sidetracked*.

## AN APPEAL FROM DAMON LYON.

Damon Lyon, who has written a little book to assist him in contributing to his support, made necessary by his long and continued illness, wishes to ask friends of his in the profession who have received his book to return it to him if not available so that he can place the copies elsewhere.

## REFLECTIONS.

The Man on the Box will close April 10. It will open again early in August in Cedar Rapids, Ia.

Galwey Herbert will play a part in Cohan and Harris' new production, *The Girl in Waiting*, similar to Rogers the page boy in *The Servant in the House*, which he played at the Savoy Theatre two seasons ago.

Harry Clay Blaney, who has just closed with Klaw and Erlanger's production of *Little Nemo*, has refused vaudeville booking for the entire summer. Mr. and Mrs. Blaney (Kitty Wolfe Blaney) will devote the entire summer to rest and recreation at their summer home, at Centre Moriches, L. I. Next season Mr. and Mrs. Blaney will appear at the head of their own company, appearing in a new comedy.

Frances Aida, prima donna at the Metropolitan Opera House, was married Sunday afternoon to Giulio Gatti-Casazza, general manager of the Metropolitan Opera company. The ceremony was performed by Judge Charles W. Dayton, of the Supreme Court, in the bride's apartment in the Ansonia. The bride is twenty-eight years old, the groom, forty-one.

Augustin Duncan, stage director of the Coburn Players, returned Tuesday on the *Kaiser Wilhelm*. He has been in London consulting with Professor Gilbert Murray, whose translation of *Electra* the Coburn Players will play in the open air the coming summer at the leading universities.

Charles Balsar played Sebastian in the New Theatre production of *Twelfth Night* for the first time, March 24, and will continue in the role for the rest of the season. His performance of Eros in *Antony and Cleopatra* and of Polixenes in *The Winter's Tale* have all been excellently received.

Alexander Gaden has signed with Henry W. Savage for Madame X.

M. T. Middleton closed his second season as business-manager of Wagenhals and Kemper's *Paid in Full* company at Lexington, Ky., March 2. On March 5 he joined the

Henry B. Harris forces as business manager of *The Travelling Salesman*, company B. George Bowles, general representative of the Wagenhals and Kemper productions, puts Middleton's name among the best half-dozen advance agents in the country.

Fox and Evans have finished their second season with *The Girl Question* in an original dancing act which was very successful. They are preparing a dancing act for vaudeville.

During the operatic season of the two grand opera houses in New York, now closed, the Metropolitan produced thirty-four German, seventy-nine Italian and thirteen French works, but did not once produce Carmen, which was presented six times by the Manhattan.

A court order was handed down on Saturday appointing Wm. R. Wilder, a lawyer, guardian *ad litem* of the two children of Wm. Faversham and his wife, Julie Opp Faversham, for the purpose of bringing suit to construe the will of Eliza Graf, a great-aunt of the children.

Lulu's Husbands, the play in which Mabel Harrison and Harry Conner are to be featured, will open at Maxine Elliott's Theatre April 11. The play opened in New Haven Saturday.

Donah Benrimo, who is now appearing at Daly's in Marietta Oilly's company in *The Whirlwind*, is receiving excellent notices for her portrayal of Marguerite De Doullence. The part, though slight, gives her an opportunity to show that she is a young actress of charming manner.

In the cast of *Lonely Lives*, which Julius Hopp and Frank Lea Short will present at the Hackett Theatre next Sunday evening and next Tuesday afternoon, are Gilda Vales, Stella Hammerstein, Engle Summer, Adele Leonard, Katherine King, Percival Aymer, Charles J. Harris, Alfred Walsh, and John Hugh Fish.

Antelope Park, at Lincoln, Neb., opened March 24 with an exhibition game between the St. Paul A. M. C. and local teams. Formal opening May 10.

## STOCK COMPANY NOTES.

Myrtle Bigden, of the Cutter Stock company, who in private life is the wife of Manager Wallace R. Cutter, is now taking a well earned rest at the home of her parents in Chicago. Outside of twelve weeks Miss Bigden has been working for four years with the Cutter company and it is her intention to remain home all summer and rejoin the company in August at the beginning of the fair dates in Ohio and Indiana, where Miss Bigden is a big favorite. The Cutter Stock company is now in the eighth week of the present season, and will not close, as they have a summer stock engagement at May's Opera House, Piqua, Ohio, commencing April 18. The company includes Wallace R. Cutter, Frederick Lyle, Joe C. Berry, Harry M. Hooper, Harry Canadale, Max L. Schrader, O. J. Mowbray, Fred Huhman, E. M. Wenger, Claudia Lucas, Kate Stein Berry, Blanche White, and the Shrewsbury Sisters. Sixty carloads of scenery are carried and each play is given under the direction of Frederick Lyle.

The Payson Stock company, featuring Rachel May Clark, opened their eighteenth week of stock at the American Theatre, Toledo, Ohio, March 20, in Clyde Fitch's *The Bird in the Cage*, to packed business. The papers all gave the management credit for a performance and stage setting befitting a New York production. They were especially impressed with Miss Clark's emotional work. William H. Sullivan, late of *Frawley* Stock, replaced Frederick Tishill in the *Shrewsbury*, and Charles Newsom, of the *Forepaugh* Stock, replaced Jack Crotty. The cast is made up of the following: E. S. Lawrence, Eugene Powers, William H. Sullivan, Charles Newsom, Edward Menlove, Otto Kruger, Warren Fabian, Ed Borman, May B. Hurst, Grace Lath, Uraline Hodgkins, May Bell Dunbar, Hope Maxwell, Kathryn Lester, and Rachel May Clark.

Carroll J. Barrymore, who has just closed a twenty-five weeks' engagement in stock at the Majestic Theatre, Indianapolis, Ind., produced his own little playlet, *The Joys of Stageland*, with success at that theatre Wednesday afternoon. In his supporting company was Sherry Harris, a nephew of Sherry Matthews, of the old team of Matthews and Bulger.

That ever popular little comedienne, Clara Turner, and associate players will open the New Theatre at Cohoes, N. Y., on Monday evening, March 28, for an indefinite run, presenting two bills each week.

Princess Wah-ta-Waso, the Indian actress, now in her second season as the featured member of the As Told in the Hills company, recently received an oil painting depicting a phase of Western life from William Gladstone Steele, president of the Anthropological Society of Oregon. The painting is by a Western artist. The Princess will hang it in her home in Omaha, Neb. The As Told in the Hills company is meeting with success throughout the West and is booked till the first of May.

Mr. and Mrs. Horace V. Noble, late of the Lyric Stock company, Lincoln, Neb., have been specially engaged by Manager Fred Smutser to head a new stock for the Curtis Theatre, Denver, Colo., which will be known as the Horace V. Noble's Associate Players. Mr. Noble will direct and play leads, a position which he held for two years in Lincoln, and Mrs. Noble (Terese Lorraine) will assume the roles of second leading woman in a carefully selected company of fifteen people. The opening play will be *Mark Swan's A Man of Mystery*, on April 10.

This week's bill at the Crescent, Brooklyn, is *Brewster's Millions*, with George Allison as Monty Brewster.

## THE ACTORS' SOCIETY

THE CLOSING OF COMPANIES BRINGS MANY MEMBERS BACK TO BROADWAY.

Mac M. Barnes, Louise Reming, Clara Blandick, Tom McGrane, Sam Colt and Ernest Truax Seen Once More on the Rialto—Gossip Notes.

Edward (Teddy) Le Due opened on the Orpheum Circuit April 3, at Cincinnati, Ohio, playing the French butler in Louis McCord's *Winning on Wind*.

James K. Hackett opened with *Monseigneur Beaulieu* in New Haven last week, and reports have it that the opening was very successful, and that Mr. Hackett was well received. Among the other members who received considerable praise were Boy Clements, Vaughan Trevor, and M. E. Harriman. Louis Brown, Thomas MacLarnie, and Marion Ballou were prominent in the cast that supported John Mason in *A Son of the People*, which was at the Hackett Theatre last week.

Our congenial president, Thomas A. Wise, is in the vicinity of New York. Consequently the office is brightened by his presence during his short sojourn here. The Gentleman from Mississippi was at the Broadway in Brooklyn last week. Prominent in the cast are members of the society—De Witt Newing, Charles Chapelle, and Lois May.

Charles Rowan returned to New York after a long and pleasant season with Margaret Anglin in *The Awakening of Helena Ritchie*, in which he plays the part of Benjamin Wright. They were at the New Montauk Theatre in Brooklyn last week, and continue on a supplementary season which doesn't close until nearly the end of 1910.

Iva Donnette, who is starring in her own sketch in vaudeville, is meeting with much success.

William Stuart has closed for the season with Lynn Pratt's production *The Blue Danube*, and is playing a special engagement with Frank Sheridan in his new set, *The Derelict*. He was engaged at a few hours' notice, and appeared in the initial performance. Mr. Stuart has also been engaged by S. E. Poll for the Spring and Summer season, and will open with one of the stock companies early in May.

John Stepping is another member of the society who has been engaged by the New Theatre. He will appear in *Beethoven*. At the conclusion of his engagement with that piece he is to go to the Columbia Theatre Stock company in Washington.

Albert Handal has been engaged by the New Theatre for *Beethoven*. He will remain with that company during the rest of the season.

Edwin Cushman is playing with The Prince Chap, from which we hear excellent reports.

The members of the society who are playing in *The Pillars of Society*, which opened at the Lyceum Theatre March 23, are Mrs. Fiske, whose success in the part of Lona Hessel was marked, Florine Arnold playing the part of Mrs. Holt, and B. O. Meech playing the part of Jacob.

W. H. Conley is still playing in *The Royal Chef* with great success.

Mac M. Barnes and Louise Reming were in town last week, after a very successful trip to the Coast.

In the closing of *The Battle*, in which Wilton Lackaye has been starring this season, Clara Blandick, who has been playing Jenny, and Tom McGrane, who played Gentle, returned to Broadway.

Kirk Brown, Henry Crosby, and Lillian Seymour, of the Kirk Brown company, were in New York last week. They report a very successful and pleasant season. Their tour continues for some time to come.

Sam Colt and Ernest Truax have just closed a very successful engagement with Rebecca of Sunny Brook Farm.

W. Leonard Howe, after two years in *The Man from Home*, in which he played Horace Granger-Blimp, will, after visiting friends in Philadelphia for the next fortnight, sail for England on the steamship "Adriatic." Mr. Howe says he much regrets the Joy Line does not cross the Herring Pond, that being his favorite service. His final appearance this season was made at Maxine Elliott's Theatre last Thursday, when he played Tom Bullock in *Before the Dawn*, one of the three one-act plays produced by Beatrice Forbes-Robertson.

Edmund Breeze has been engaged by Frederick Thompson for *Spendthrift*, in which he will appear after the close of *Just a Wife*, in which he is now playing.

We wish to correct an error which appeared in last week's Mirror regarding Julian Noa. He has not closed with Keith's Stock company at Portland, Maine. On the contrary, Mr. Noa will stay with the company all summer. He is thoroughly enjoying himself, having rented a cottage and bought a motor boat in which he will spend most of the summer.

## BALTIMORE.

The Follies of 1909, The Midnight Sons, Arnold Daly and Other Attractions.

BALTIMORE, April 4.—The Follies of 1909 plays a return engagement at Ford's with Eva Tanguay heading the cast. Among those assisting are William Schroder, Billy Reeves, William Bonelli, Welch, Mealy and Montrose, Evelyn Carlton, Rosie Green, Vera Maxwell, Gertrude Moyer, Helen McMahon, Allie Boley, Frances Du Barry, Harriet Du Barry, Arthur Deagon, and Beale Clayton. Marie Cahill will follow in *The Boys and Betty*.

The *Midnight Sons* is at the Auditorium. The large company is headed by George Monroe, Harry Fisher, and Maude Lambert. Marie Dressler will be seen next week in *Tillie's Nightmare*.

Arnold Daly is at the Academy in *The Penalty*, a play by Henry C. Colwell. His company includes Emmett Corrigan, Campbell Golan, Kate Lester, Hilda Spang, Ralph Morgan, Dorothy Rosemont, Scott Cooper, Edna Baker, Charles H. Riegel, Charles Laite, Joseph E. Howard will follow in *The Goddess of Liberty*. Where *There's a Will* will come April 18.

Checkers holds the stage of the Holiday Street. Next week, in *Old Kentucky*.

Blanche Bates in *The Fighting Hope*, played a remunerative engagement at the Auditorium last week. Tania F. Dean, representing David Belasco and Blanche Bates, spent last week in this city, where he was warmly welcomed by his host of friends. HAROLD BUTLEDGER.

## SALT LAKE CITY.

Walter Edwards Among Old Friends—Lillian Brockwell to Head a Road Company.

At the Salt Lake Theatre in the new comedy, *Your Humble Servant*, Otis Skinner and his capable co. gave a taste of pathos and comedy. A play that is at once restful and charming, and in a way reminiscent of the sweet and tender work of the late Sol Smith Russell. Business was only fair, not what the play and players were entitled to. Iselta Jewel shared honors with Mr. Skinner. The local herd of Elks held what they were pleased to call "The Big Noise" March 24 and 25 to large and enthusiastic audiences, bringing forth a good array of talent, but interesting talent, and netting a fair sum for their exchequer. Charles H. Hanford in repertoire 28-30.

At the Colonial Theatre the Grand Divide filled the entire week 20-26 to fair business. Walter Edwards, well known and popular here from his seasons with the stock co. at the Grand, and his various visits with the Little co. opened 27 to a large and enthusiastic audience in *The Lion and the Mouse*. This play has been seen here several times, but on no occasion has the part of John Burckett Ryder been played with such a sense of human nature and with as little stage bombast as by Mr. Edwards, who was quiet, forcible and convincing. Carolyn Elberts, Rita Baker, Martin and Charles D. Pitt were each worthy. Co. generally good.

The Grand goes quietly on drawing satisfactory business with the Theodore Lorch Stock Co. Lillian Brockwell has made many friends and given good satisfaction. She will shortly be placed at the head of an auxiliary co. to play the principal Western towns. Mr. Lorch and Cecil Fay (Lorch) are both extremely popular here. They now own a half-interest in the lease of the Grand, and expect to remain in Salt Lake for a number of years.

The Hungalow was dark week of 20, owing to the combined illness of Willard Mack and the partial collapse of Maud Leone; the latter being overworked to a degree beyond her strength. The death of the child of Mr. and Mrs. Elmer Booth also added to the difficulties under which the house has labored. The remodeled co. will open 25 with in the Bishop's Carriage.

Ben Ketcham, the erstwhile treasurer and acting manager of the Colonial, is now full fledged resident manager.

The Orpheum Realty Co., owners of the property used by the Orpheum Circuit, owing to the interesting profits already accruing, have decided to increase their capital stock tenfold, and at once proceed to build a larger and finer theatre for the Orpheum people, which, with the Morris Theatre now in course of erection, will put Salt Lake "right in it."

Building operations in Salt Lake for 1910 show an increase of 115 per cent. over last year, said to be the largest increase of any city in the United States.

Gus Edwards' Kountry Kids and Sullivan and Praxson, the most interesting offerings at the Orpheum 20-26.

At the Mission Nord, the diving Venus held her own as headliner, with the Four Milans a close second. C. E. JOHNSON.

## ST. LOUIS.

Henry Miller, John Drew, George Arliss and Fiske O'Hara Make the Week Notable.

St. Louis, April 4.—A Gentleman from Mississippi, with Sam McKee and Will Deming in the principal roles entertained the patrons of the Century last week.

At the Olympic Olga Netherole, under her own management, offered a repertoire of her standard roles. Miss Netherole's Carmen is perhaps her best role at least it is her best known role. It was done with the usual Netherole fervor and realism.

Sam Bernard in his new musical comedy, *The Girl and the Wizard*, was the pleasing attraction at the Garrick last week. Mr. Bernard was funny in his own inimitable way.

Robert A. Baker's dramatization of George Barr McCutcheon's *Beverly* was at the American last week.

Uncle Tom's Cabin, with fifty people, ten Cuban and Russian Bloodhounds and a special orchestra, offered a good entertainment to many theatregoers last week at Harlin's.

Billie this week; Henry Miller in *Hier Hupat's Wife*; the Century Olympic, John Drew in *Inconstant George*; Garrick, George Arliss in *Sentiment*; Harlin's, *The Little Homestead*; American, Fiske O'Hara in *The Wearing of the Green*; Imperial, Dora Thorne.

## CLEVELAND.

Louise Dresser and a Strong Company at the Colonial—Actors' Fund Benefit.

Ben-Hur paid its annual visit to the Euclid Avenue Opera House March 28-2. The Love Cure 4-9.

Dick Whittington, with a good co., headed by Louise Dresser, was the attraction at the Colonial 28-2. May Irene in *Mrs. Jim* 4-9. Vaughan Glaser was welcomed by large audiences at the Lyceum, presenting *St. Elmo* 28-2. Herman F. Timberg in *Schooldays* 4-9.

The Hidden Players opened at the Cleveland 28-2 in *Dora Thorne*. It is the intention of this co. to present romantic plays for a season, and at popular prices they should have a good patronage. Thelma 4-9.

The Managers' Association met in Manager Hart's office at the Euclid Avenue Opera House, and perfected plans for giving a benefit for the Actors' Fund early this month.

The Metropolitan Grand Opera co. will be heard at Keith's Hippodrome during April.

## TACOMA.

The Lombardi Grand Opera Company Better Than Ever, Their Engagement Successful.

The Lombardi Grand Opera co. closed a fairly successful engagement at the Tacoma March 23. On the 24th the co. and orchestra have improved since their last appearance here. No better orchestra has been in Tacoma for many years. It Trovatore, Madame Butterfly, Lucia, and Carmen were given. The costuming and staging were effective. Some criticism of Madame Butterfly was heard because of blonde Japanese in the cast. A real Japanese of that shade would be a curiosity on or off the stage. FRANK R. COLE.

## LETTERS TO THE EDITOR.

The Piracy of Plays.

NEW YORK, April 2.

To the Editor of THE DRAMATIC MIRROR:

Sir.—In your issue dated March 19, 1910, your correspondent at Battle Creek, Mich., mentions Under Southern Skies in the list of plays given at the Post Theatre (E. H. Smith, manager) by the Tom Marks Stock company, March 6-13.

In your issue dated March 26, 1910, your correspondent at Kalamazoo, Mich., mentions Under Southern Skies in the list of plays given at the Academy of Music (B. A. Bush, manager) by the Tom Marks Stock company March 14-19.

In your routes under classification "Traveling Stock Companies" the above mentioned organization is specified as "Tom Marks Stock company (Tom Marks, manager)." Under Southern Skies is a copyrighted play and no license or permission to present or announce it has been granted to either the Tom Marks Stock company, the Post Theatre, Battle Creek, or the Academy of Music, Kalamazoo, Mich., or to the managers of either. It is hardly probable that both your correspondents in Battle Creek and Kalamazoo could be in error in reporting Under Southern Skies in the list of plays presented by the Tom Marks Stock company, and it is equally unlikely that the typewriters in your composing room could make a like error two weeks in succession. Therefore, on the face of it it would seem that this is a clear case of play stealing, a direct violation of our copyright laws.

It is not my wish to publish here what legal action will be taken against these parties. If the reports in this Mirror prove to be correct, the Minerva has always been active in all crusades against the pirating of plays, and I think if you would adopt the plan of giving to all proven play pirates and their aiders and abettors special prominence under a separate caption it would be a great aid to the ultimate suppression of the evil, an evil which is now under the law a crime. Therefore, if when proven that any certain organization or management are guilty of play stealing, you would take them out from under the regular captions and give them a caption reading "play thieves" or "piratical crews," or otherwise define them under their true banner, you would not only help the suppression of unauthorized performances, but also do honor to the long list of reputable organizations that are chronicled weekly in your paper, and likewise tabulate the theatre managers that are proved to have aided in the play piracy under a caption that would define their practice. I am sure that every reputable manager in every State in the Union would be glad to have those theatres and managers that harbor the play pirate taken from under the caption of their respective States.

If the report in your paper is correct in regard to the presentation of Under Southern Skies, neither E. H. Smith, manager Post Theatre, Battle Creek, or B. A. Bush, manager Academy of Music, Kalamazoo, can plead ignorance to the fact that my property has been presented without authority in their theatres. My own companies have played both theatres many times and in each contract they signed with me for every date played this clause appears: "In consideration of this agreement the party of the second part (theatre manager) hereby agrees that under no circumstances whatever will he permit any piratical version, or anything being a semblance to the same, of this or any attraction under the control of the party of the first part." And, in addition, both E. H. Smith and B. A. Bush have distributed literature of Under Southern Skies furnished by me to announce the coming of my company in their theatres, and which also stated that it was a copyrighted play, and in which I offered a reward for the arrest and conviction of any one presenting it without my authorization.

I feel sure that every theatre manager and every producing manager will feel grateful to this Mirror for its efforts to show some plan of suppressing and publishing all managements, traveling and located, that may be proven to be guilty of play piracy.

Yours truly,

HARRY DOMI PARKER.

## Perival Pollard's Suggestion.

To the Editor of the Dramatic Mirror:

Sir.—In the matter of the greater protection now being accorded authors by the United States courts, as referred to recently in the Usher column, what is needed more than anything else is a corporate society which, like the Authors' Society in England, will prosecute such cases of "annexation" as have of late been so common.

For the ordinary working writer, with the ordinary income—or lack of it—to undertake an individual prosecution is simply to throw away his money. Take a case that you have already been good enough to mention in your columns. In Florence, last May, I received from a cousin in England a marked copy of the *Mrs. That* informed me that at Terry's Theatre on the Strand, had been performed one-act play from the pen of Perival Pollard. This was absolutely my first knowledge of this little bit of "lifting." I had never so much as been asked.

What has always puzzled me in that detail is why they even troubled to give me credit for the story. The story was originally printed in one of your own Christmas numbers, was entitled "A Life or Death Performance," and eventually appeared as a chapter in my book called "Lingo Dan." Now, what good would it have done me to prosecute? I could not discover, when I went later that year to London, who had done the adapting, who had managed the performance, who was responsible. It had been done, that was all I knew. My property had been stolen, and doubtless disgorged into the bargain. The man who steals your idea is as despicable a thief as the one who lifts your purse; he is worse, for he takes less risk.

The attitude of many of these pirates, so deep is that the writer is in luck if his idea is staged, no matter how. One might momentarily admire a burglar, but never one of these petty pirates.

Only a defensive combination on the part of the authors, international in scope, will accomplish anything in remedying this evil.

Yours,

PERIVAL POLLARD.

[The American Dramatists' Club is now said to be getting ready to proceed against pirates with effectual measures. Under the new copyright law as declared thus far in the courts the pirate has no means of escape if prosecuted along the right lines. The piracy in England of an American play—or of play material—is another matter.

There is a difference between the countries as to methods of copyright that too often is fatal to an American play seized there for use.—ED. MIRROR.]

## About Repertoire Players.

To the Editor of the Dramatic Mirror:

Sir.—Seeing the letter in your Usher column from the actor who joined the Chicago Repertoire company—in re the actors and actresses—that the performers of the company had never heard of such players as Mary Manning, Viola Allen, Bertha Kallish, Madame Nasimova, Mary Shaw, Maxine Elliott, Margaret Anglin, and other leaders in the profession, as a repertoire manager for the last twenty years, having come in contact with a great number of people under my management, I find that the class of repertoire actors know more and read more about the profession than any other class of people. So I think that the would-be actor that left Chicago with the repertoire organization was either a fool or might easily have imagined that this company of repertoire actors "had him on the string."

TOM MARKS.

## THE RECORD OF DEATHS.

Ruth White, the musical comedy songstress, died in New York March 28, at the age of thirty years. Miss White was born in San Francisco. She made her first appearance on the stage with Wilton Lackaye and Blanche Walsh in *Trilby*, playing a minor role, and singing the "Ben Bolt" solo. She next appeared with Henry W. Savage's Castle Square Opera company in Boston, where she sang a varied list of roles for several seasons. In 1897 she sang the role of Hula-Hula in *Captain Cook*. Her next role was that of the Master of Ceremonies in *The Queen's Lace Handkerchief*, following which came her appearance in *Adonis* with Henry E. Dixey. Then came her great success in the ingenious role of Ruth in *The Burgomaster* at the Manhattan Theatre, which was eclipsed by her hit as Willie Van Astorbit in the same production, in which part she toured the country for eight years. Other engagements played by Miss White between her leaving the Burgomaster and her subsequent return to the production were as Mlle. Qui Vive in *The Explorers*, as Luna in *The Maid in the Moon*, in *The Storika*, and with Richard Orlis in *The Tenderfoot*. She was wife of W. F. Christie, the manager, under whose direction she has appeared for the past eight years. She is survived by her husband, a mother and a father.

Samuel B. Villa, who died in New York on Sunday, was born in Boston, Dec. 25, 1842. Among his first engagements was that with McVicker's Stock company in Chicago. Then came an engagement with the Howard Stock company in Boston. During his terms of service in Chicago and New York Mr. Villa supported many of the old American stars, among them being Helen Western Barrett, E. L. Davenport, Fanny Davenport, and John McCall. In the service of Mr. Villa, married Agnes Wallace. After coming to New York he acted as manager for the Worrell Sisters at the New York Theatre. Then he directed the Agnes, Jennie, Minnie, and Maude Wallace companies. He has been ill for about three years. Paralysis combined with the grip was the cause of his death. He leaves a wife and a daughter, Lucy Villa, who is playing in a vaudeville sketch called *Stung*. His sister, Sabra Denson, is also on the stage. She played the part of Mrs. Putnam in Quincy Adams Sawyer for seven or eight years. Mr. Villa's last active service was with *The Worst Against Him*. His funeral will take place to-morrow morning at 10 o'clock at Stephen Merritt's parlors on Eighth Avenue.

Alexander Adair, who died at Johnstown, Pa., last week, was at one time owner and manager of Adair's Opera House, now known as the Cambria Theatre. This was the first house built after the great fire. It was built and opened late in 1860 with *The Farmhouse*. He owned and managed it for some seven years, when it was leased to I. Mishler, who added it to his Pennsylvania Circuit. Later it was purchased outright by Mr. Mishler, and in turn sold by him to the present owners, Scherer and Kelly. Mr. Adair owned considerable real estate. More than seventy-five cases are known where Mr. Adair aided actors in distress to get out of town. Once he brought an entire attraction to Johnstown, and sent it away at his expense. He had many friends in the profession, Keller, the magician, being a conspicuous example.

Mary D. Smith, who died at her home in Chicago, Ill., March 31, was the mother of Lea Remonde. She is survived by her husband and daughter.

George W. Pierce, who died in New Orleans last week, was former manager of the Gulfport Theatre in that State.

## QUESTIONS ANSWERED.

H. S. Kansas City.—The original cast of *Hansons' Folly* was: Mary Kelly, Jane Rivers, Lightfoot, Harrison Ford, Miss Willard, Patti Allison, Lieutenant Wadsworth, Richard Sterling, Miss Stickney, Florence Lester, Lieutenant Ross, Taylor Holmes, "Abe" Cass, Charles Sturgis, Joe Fisher, J. W. Benson, Marie Cahill, Sandoz Milliken, Lieutenant Hanson, Robert Edison, Henry Rolland, T. J. McGrane, Mrs. Colonel Rolland, Grace Thorne, Jeff Cahill, Harry Harwood, Sergeant Clancy, Frank Mayne, Lieutenant Crosby, Sidney Alsworth, Captain Chase, Fraser Coulter, Major Riley, John Bradley, Mrs. Post, Eleanor Carey, Miss Post, Dorothy Tennant, Sergeant Reeder, Harrison Ford.

F. S. Chicago.—He is not in any of Mr. Fiske's productions. He was last heard from in the Bijou Stock company in Savannah, Ga.

Jake Himmis, Galveston, Texas.—The first performance in New York of *Harmon Hittcock* in King Dodo was May 12, 1902. For the other information you wish you had better look over the records of your local theatre.

## If your dinner distresses

half a teaspoon of Horsford's Acid

Phosphate in half a glass of water

brings quick relief—makes diges-

tion natural and easy.

**William Norris, in My Cinderella Girl, Plays Character of a  
Baseball Hero—Critics and Audiences Good to Mabel  
Taliaferro in The Call of the Cricket—Notes.**

Lillian Rice and Angie Welmers, who were the agile Sue and Settie of The Candy Shop at the Studebaker, will be in The Echo, also as Sue and Settie.

Edward Sullivan of the Studebaker was a notable staff of painters and sculptors as dancers. They are not famous yet, but as art students they hope to be: Mr. Sullivan says that a record at the box office shows that thousands of pupils of the public schools have seen The Fourth Estate.

The City Club by George

and performance of Dorothy Vernon of Had-  
don Hall to large audiences last week. Lawrence  
Gill, who staged the play exceptionally well,  
also played Sir George Vernon well. Gertrude  
Lawrence understudied the part of Mrs. Vernon  
and endowed it with much naturalness and a  
deal of spontaneity and hearty impulse,  
which won the admiration of her audience.  
Clifford Feely was an excellent John Manners  
and Elsie Dickson was cool as Queen Elizabeth.  
The company includes Thomas de Witt,  
Robert Ritchie, Alfred Sidwell, Robert Simp-  
son, Irene Pels, and Josephine Carroll.  
Frederick Bauman, stage director for Charles  
Hingham, is conducting the rehearsals of *The  
Boys*, for the Studebaker.

That old favorite, Arizona, for the week, drew great houses at the Grand. Edward Farrell as Lieutenant Denton, Ernest Allen and Alma Bradley as Bonita won much applause in their parts. Next week, Wildfire.

On account of the illness of Madame Schumann-Heink the concert at the Auditorium was postponed.

ing. Noon and 8-10 31-2. The Tiger Lillies 4-8. The Cherry Blossoms 7-9.

Anna Grant and Marge Catlin do a neat sister act with the Pat White co.

Business at the Academy of Music remains up to the top notch, with constantly changing moving pictures and vaudeville.

Keith-Proctor's is always crowded, and the programme of moving pictures and vaudeville is

# THE WEEK IN BOSTON

**Last of the Opera War—Blanche Bates Appears After a Long Absence—Billie Burke Compared to Lotta—Benton's Chat of the Theatres.**

(Special to The Mirror.)

BOSTON, April 4.—Boston's opera war is over; in fact, all the opera of the year is ended, and the various managers about town will have a chance to take a long breath and see if they can make a little money before the end of the present season. There is no question about it—the year has been a bad one in many ways. The opening of the new opera house at the Back Bay, with its increased prices, has given the orchestra stalls' occupants less money to spend for amusement, and they have kept away from the theatres to some extent. At the other end of the house—the galleries—the influence of the constantly increasing number of moving picture houses is more manifest and the cheaper seats are oftentimes almost deserted, where in former years there would be large numbers. Surely the Boston situation is not the most encouraging, and there are only a few attractions left before the close of the season, which will come earlier than usual this year, just as last year there was a shortening over the year before. The summer season is not going to be prolific. The Castle Square will have a light opera organization. The Aborns are advertised to give two weeks of grand opera at the Back Bay house, and possibly one of the downtown houses will put in musical comedy, but nothing positive is known in regard to that yet. A probability is that Lindsay Morrison will put in another dramatic stock company at the American Music Hall, as he did when it was called the Orpheum.

Blanche Bates is the chief new one in town to-night, opening at the new Shubert, where, it is rumored, The Midnight Sons did not stay quite so long as they had anticipated. Miss Bates has not been here for two years and she was greeted by a large audience.

Low Fields is in the second and last week of his engagement at the Majestic. He has been well liked for all that he has done in Old Dutch, and Ada Lewis is one of the favorites in the supporting cast.

At the Boston there had to be a quick change of booking when the Hammerstein second week was cancelled, but The Yankee Prince was substituted and it filled in for the week. Tom Lewis is now the star, for all the Cohan family are out of the place.

The Man of the Hour is at the Globe for a single week, but the cast is practically different from the one which gave the place here when it had its long run at the Tremont two years ago.

Billie Burke has made the biggest sort of a hit at the Holles and everybody is telling how much she looks like Lotta and how like Lotta. No higher compliment could be paid. Mrs. Dot is the best liked of all the Maughan plays yet seen here.

The Harvest Moon is not winning a golden harvest at the Colonial, and this is the last week of the engagement there. The chief feature of the production is the splendid acting of George Nash as M. Vavin, the unique study in French life.

William Hodge remains the perennial favorite at the Park, and the Man from Home and is now considerably above of the mark which A. J. H. made last season. The Traveling Salesman last Spring.

Raymond Hitchcock is back in town again after a Sunday trip to New York, and he promises to remain the attraction at the Tremont with the Man Who Owns Broadway until far into the Spring.

John Craig's Stock company at the Castle Square is making another incursion into the field of light comedy, with both Mr. Craig and Mary Young in the cast of The Boys of Company B, which will hold the stage only one week, making way for the once postponed revival of Raffles.

The Grand Opera House turns once more to farce comedy of the Sunday supplement cartoon brand, and McFadden's Flats has a lively revival with Will Sheridan as one of the chief features.

Miss Dagle is back to lead the bill of the week at Keith's, and Mrs. Pickett continues, with her recital of the charge of her brave husband.

William Wolf, who has been a resident favorite in stock company here, is the chief feature at the American Music Hall in The Head of the House, and the melodramatic sketch, The Operetta, is also given there.

For the burlesque houses, the cards of the week are: Gaiety, The College Girls; Howard Atherton, Morning, Noon and Night; Columbia, Moulin Rouge Burlesques; Casino, Al. Reeves' Beauty Show.

There were successes and failures to characterize the week of operatic rivalry between the Metropolitan and Manhattan forces. So far as the attendance was concerned the Metropolitan had the better of the week, but Saks failed to sing in Die Meistersinger, the second time that he had disappointed a Boston audience, and the presentation of Martha was about the roughest ever seen in this city. At the Boston the Tetrazzini nights drew the largest crowds of all and had the best enthusiasm. The night that Peleas and Melisande was sung, the scenery collapsed in the midst of the act, showing scaffolding, black stage and all, and now Hammerstein is not saying nice things about the Boston, and vice versa, for the theatre did not enjoy the sudden cancellation of half the season.

The Fight in the Lighthouse last week proved one of the most interesting dramatic sketches that Keith's has had in its bill for a long time. It was written by Robert L. Stodard and proved concise, clear and dramatically effective at all points. What added to the interest was the fact that the leading part was taken by Theodore Friebe, long a favorite at the Castle Square.

Kenna Hoffman, of the Boston Opera company, will go to Italy with her mother and spend the summer at Milan, where she has purchased a villa.

Joseph Preston Peabody Marks is to be given a luncheon in New York City by the League for Political Education. She will soon sail for England to witness the production of her prize winning play at Stratford.

The theatres certainly are not doing well at the Twentieth Century Club, and it was given to them by the club, too. After having had so much to say about the uninteresting things of the stage, the club gave an uninteresting performance at their hall. The bill was Jeanne d'Arc at Yancouleurs and The Horse Thieves, both played

by amateurs, and—well it is really unkind to tell the truth about the entertainment.

Low Fields changed the date of his matinee of Old Dutch at the Majestic last week so that the co. in The Midnight Sons might come over from the Shubert and see the performance.

Willy Hess is going to leave the Symphony Orchestra and concert roster and go to Berlin. He will be succeeded by Adion Witke.

John McCormack, the Irish tenor, was the hero of the Hammerstein week, and was given many dinners by Irish Bostonians. They went behind the scenes to see him, headed by Mayor Fitzgerald.

Elaine and Beatrice Benton, daughters of "Red Boy," the former sporting editor of the "Post," were in the cast of The Midnight Sons at the Shubert, and repeated the hit which they made here in Havana earlier in the season.

Folia La Follette, daughter of the Wisconsin Senator, has been in town reading How the Vote Was Won before various suffrage organizations.

A quick change in booking keeps John Mason in his new play from the New Theatre away from Boston, where it had been scheduled at the Majestic. Instead, Violet Allen comes here. An interesting rumor that is in circulation, but not verified, to the effect that Charlotte Hunt, for so long the regent at the Bowdoin Square, will be the leading lady of the stock company to be maintained by Lindsay Morrison at the American Music Hall. JAY BENTON.

## OMAHA.

**George Arlis and Emily Stevens Met the Approval of All—Other Bills Pleased.**

The Top of the World was seen at the Brandeis March 27. Bailey and Austin were very amusing, and the balance of the co. fair, although the chorus is limited in numbers. Quite the best thing that has been at the new Brandeis was George Arlis and his capable co. in Septimus 28-30. This delightful play is even better than the book, and Mr. Arlis in the name-part won many friends both among the public and the press. It is about the only thing seen here this season that seems to meet with the approval of all the dramatic critics. Emily Stevens as Emma easily shared honors with the star. Henry Newman as Clem Synner was excellent. Florence Rogers as Cousin Jane was most satisfactory, and the balance of the co. also did well. Managers Burgess and Woodward promise us: Blanche Walsh 31-2. Elsie Janis 3-5. Dorothy Morton 6-9.

Brewster's Millions was given a good presentation at the Krus 24-26. Business was satisfactory. Dave Higgins and a well balanced co. in His Last Dollar opened a half-week's engagement 27 to the usual large Sunday audience. Manager Reed has The Great Divide 31-2. Grace Hayward's Ishmael 3-5, with Field's Minstrels underlined.

The Gayety has The Girls from Happyland as the extravaganza offering 27-1. The co. is making a good impression, and the vaudeville specialties are proving popular. The William Grew Stock co. gives The Wizard 2, to be followed by the Rents-Santley co. 3-5.

The Prisoner of Zenda is the selection of the Woodward-Stock co. for week of 27. The principal parts are in capable hands, and business is quite good. Strongheart 3-9.

Business at the Oregon Orpheum continues to be all that can be wished for.

J. RINGWALT.

## LOUISVILLE.

**A Strong Drawing Card at Macaulay's—Gossip and Some Items of Interest.**

Arsene Lupin, with a cast including William Courtenay, Sidney Herbert, Charles Harbury, Arthur Elliott, Doris Keane, Virginia Hammond and May Gaylor was the drawing card at Macaulay's March 28-31. Business excellent. Attraction at this house for remaining week, better than the book, and Mr. Arlis in the name-part won many friends both among the public and the press. It is about the only thing seen here this season that seems to meet with the approval of all the dramatic critics. Emily Stevens as Emma easily shared honors with the star. Henry Newman as Clem Synner was excellent. Florence Rogers as Cousin Jane was most satisfactory, and the balance of the co. also did well. Managers Burgess and Woodward promise us: Blanche Walsh 31-2. Elsie Janis 3-5. Dorothy Morton 6-9.

At the Avenue, Lotta Emmons in Sapho drew crowded houses 27-2 and The Prince Chao will be the offering 28-30. The Thomas Orchestra Concert to be given at the Armory 28 will be well attended. The announced soloists are Fritz Kreisler, Janet Spencer, Bruno Steinfeld and Corinne Rider Kelsey.

The wonderfully educated chimpanzee, Prince Charles the First, has been much in evidence on the streets and at the hotels. As a headline attraction at a vaudeville house he is a success.

Nat Cartmel, the world's champion runner, fresh from triumph in England, is spending a brief vacation with his home people here.

The New Century Girls Burlesque co. form the attraction at the New Buckingham 27-2 and the Queens of the Jardin de Paris are attracting excellent business at the Gayety.

Manager Charles Shaw and the manager of the Katherine Robert Stock co. are busily engaged in perfecting details for the summer season of that organization, soon to be inaugurated at the Masonic.

Al. Schliel, professionally known as Al. Bellman, of the vaudeville houses of Holmes and Moore, was the visitors of the week, as was Max Plohn, formerly treasurer at Macaulay's.

CHARLES D. CLARKE.

## DALLAS.

**Henry Woodruff the Only Attraction Here in Some Time—Grace George Expected Soon.**

The only performance in the last ten days at the Opera House was Henry Woodruff and his capable co. in The Prince of To-night. As usual, Mr. Woodruff did not fail to please, especially the feminine portion of his audience, and though lacking in the singing qualities, the presentation of the piece otherwise was most acceptable.

The summer season is drawing near, and the local season, in consequence, is rapidly nearing a close. The only co. of consequence billed to advance is Grace George, who appears here the early part of April.

L. LEE PANDRES.

## LOS ANGELES.

**Georgiana Strauss as Carmen—The Auditorium Open Once More.**

The Gingerbread Man appeared at the Majestic March 20-26, playing to a week of good attendance. Wally Heist, the chief of the Gingerbreaders, was with the co., lending much to the success. Rose Shor and Ondroun Wise made quite a hit with his comedy, and Lute Vrohman in the role of the Good Fairy Queen more than pleased. Among others were Helen Keers, Inez Girard, and Rose Murray, all with good voices. The co., though small, well selected, and the piece itself satisfactorily staged.

McIntyre and Heath with their bunch of stage beauties played to fairly good business at the Mason 21-26. The work of the co. was rapid and the principals were of dramatic entertainers. One of the best bits of amusement offered at the Mason this past season was Olla Skinner in Your Humble Servant 25-2, and to splendid houses. Mr. Skinner is always delightful, and doubly so in this piece, which, by the way, was notwithstanding the common sense, is a charming bit of comedy and pathos. Isotta Jewell was with the co. and gracefully interpreted the part of Margaret Druce. The balance of the cast was well selected and happily placed.

The Merry Widow revived the Easterner 21-28, with splendid success. The story is not new to local playgoers, but it commanded packed houses just the same. Lewis Stone, Frank Camp, Charles Ruggles, Dick Vivian, Beth Taylor, and Ellen Wood were in the main responsible for happy results obtained. The Garden of Lies is the new Broadhurst play, staged for the first time 28, and of which an extended account will appear next week.

Ferris Hartman and his co. jumped from light opera to Carmen 27-2 and with an augmented orchestra and chorus and additional principals it may be said the transformation was an instantaneous success. Georgiana Strauss, with her excellent contralto, is a splendid addition to the co., and her singing of the Carmen role was a delightful treat. Charles F. Edison is also a new member of local fame and his Bacchante was a decided hit. Tom Perse as Don Jose and Edith Mason as Michaela were both delightfully done, as were Mrs. Minniewall and Carmen Phillips in the roles of Fanchita and Mercedes, respectively. Hartman and De Leon had the funny parts of the Brigands.

One of the main reasons why the Burbank was compelled to play merely Mary Ann for a second week was the dramatic success of the new leading woman, Marjorie Hambeau. The general opinion expressed on every hand is that "she is great," and in every day talk it means everything. She is a sensation locally and, though but twenty years of age, is strikingly interesting. The co. was well cast and the production one of the best the Burbank has had for many a week. The Lion and the Mouse will be the bill 3-9, with David Hartford cast as Ryder, the money king.

Fred Lindsay, who is the man with the whip at the Orpheum, is a wonder in his line and comes in for a large share of public popularity. Mr. and Mrs. Dick Ferris have as guests in their famous red cabin some of the best of the Phillips. The House Up and other guests on the list for hospitality are to be Mr. and Mrs. George Chesborough and Mr. and Mrs. McIntyre, of the McIntyre and Heath co.

Harry Montoya, who has been such a long time member of the Burbank, is strikingly interesting. He has decided to return to New York and will consider an engagement offered him by Cohan and Harris.

The new Nielsen Theatre, formerly the Walker, opened 2 with Hortense Nielsen and her co. in an excellent production of the drama Carmen. C. A. Quintard is the manager and proprietor and has expended a considerable sum on improvements and promises a most capable stock co.

John Blackwood and A. C. Jones have returned from a business trip to New York, and we may soon expect some new and favorable surprises.

The Shuberts opened the Auditorium once more 28, with Florence Roberts in her psychic play, The Transformation. It is a remarkable play and excellently handled by Miss Roberts, White Whittlesby, and a commanding co. A large audience greeted her on the opening night and business bids fair for the balance of the week. Next week she will be seen in Gloria.

DON W. CARLTON.

## SPOKANE.

**Nina Saville Shows Herself Capable—Lawrence Stock Company Scored a Point.**

Owing to the illness of May Hobson only one performance of The Rejuvenation of Aunt Mary was given at the Auditorium March 21. Nina Saville playing Miss Bobson's role. Miss Saville read her lines with confidence, and realized all the role's opportunities for delicious and unusual humor, and was given a hearty reception. The supporting co., including Jack Storey, Paul Decker, Arthur Deering, and Faye Campbell, The House of a Thousand Candles 20. Robert Edison in A Man's Man 3-5. The Alaskan 8-10. Robert B. Mantell 18-23. The Round Up 24-27.

The D. S. Lawrence Stock co. opened its season at the Spokane with Dorothy in the title-role of Haddon Hall 30. Jane Keltie in the title-role of Forence Chapman and D. S. Lawrence scored heavily, and the entire co. was well received.

The Squawman 27-3. St. Elmo 3-9.

James W. Evans, author of the musical comedy, The Whirl of the Town, is in Hamilton, Mont., assisting H. H. Williams in staging the production. Mr. Evans has written several well-known musical comedies, including The Leading Lady, The Sheriff of Sandy Fork, Cupid in Hooster Land, and A Trip to Happy Land. He has just completed As the Tempest Raged, which will be staged by Shubert Brothers.

D. S. Lawrence, head of the popular stock co. which opened its engagement at the Spokane 20, may star next year in a production selected by John Cort. It is announced that Mr. Cort will leave for the East within the next four weeks, and while there will select a piece for Mr. Lawrence.

The Barrier, The Call of the North, and The Commanding Officer are under consideration, and Mr. Cort may arrange for Mr. Lawrence to star in one of these productions.

Work has begun on the basement and foundation of a new theatre building at Weiser, Idaho. The building will be of brick, two floors, and concrete basement. It will be 33 x 125 feet, and will cost \$15,000.

It is reported that Spokane may have a visit from Ellen Terry, the famous English dramatist, during the coming fall.

The first automobile and aeroplane exhibit in Spokane was held at the Princess Hotel the week of 20, and was successful and well attended. It is planned to repeat it next year on a larger scale.

W. S. McCHRA.

## DETROIT.

**May Irwin Makes Them All Go Home Happy—Mary Boland Doing Good Work.**

Mrs. Jim, the latest effort of two of the most industrious co-workers in the dramatic field, Booth Tarkington and Harry Leon Wilson, received its first presentation on the stage of the Garrick March 28. It is a mirth provoking farcical comedy, and Mrs. May Irwin like a glove of finest kid. The prologue introduces her to us as the mistress of a typical Western boarding house in Yellow Dog, Mont., in connection with her mining partner, John Blake. Mrs. Jim and Blake strike it rich, and the former hikes to New York to break into the metropolitan 400 and undergo the necessary polishing, for heretofore her dream of riches ended with a Swedish servant and plumbing in her house. It does not take a great stretch of the imagination to picture the rest, which centers around May Irwin's unique methods and her endeavors to master the complications which ensue. Able supporting the star are Joseph Jefferson, Jr., Harry Harwood, George Ober, Isabelle Lee, and Frances Gaunt, John Ardison, J. T. Chaille, Howard Stout, and Howard Hall. Next week, William Faversham in Herod.

John Drew in Inconstant George was seen at the Opera House 28-30. Mary Boland, seen as Micheline, is a Detroit girl, who has rapidly climbed the ladder; her intelligent interpretation of the present part was appreciated by many Detroiters during the present engagement.

Next week, Lillian Russell in The First Night. Magnetic Cecil Spooner was seen at the Lyceum 27-2 in The Little Terror. It is a Blaney production with an excellent cast, and Miss Spooner's efforts were occasionally reminding of the days of Maggie Mitchell. Next week, Vaughan Glaser in St. Elmo.

At the Gayety Fred Irwin's Majestic offered one of those gingerly performances much sought and seldom seen in burlesque. The co. is capable, well balanced and their musical efforts at times would have done credit to comic opera.

The co. presented American in Paris in two acts and seven scenes, and one of the most refreshing features of the whole was the fact that the olio, so often abused as a time killer, was eliminated. Next week, Fred Irwin's Big Show, Edmond Hays and co. were seen at the Avenue 27-2 in The Empire, augmented by pictures of the Wolgast-Nelson fight. Next week, Star Show Girls.

In Wyoming was seen at the Lafayette 27-2 proved to be a well dressed melodrama, capably done. Next week, Young Buffalo in New York.

The Henry W. Savage production of The Love Cure was the cheerful offering of the Detroit Opera House 31-3, with Charles J. Ross and Elgie Bowen as principal artists.

ELIP A. MARONI.

## NEWARK.

**Third Degree Enjoyed by Large Audiences—Aborn's Company Better Than Ever.**

The Third Degree was presented for the first time at the Newark March 28-2, and enjoyed by large and appreciative audiences. The performance was satisfactory, and among the performers special mention are Helen Ware, Lida McMillan, James Sealey, Fraser Coulter, Malcolm Duncan, Ralph Delmore, Earl Williams, William Herbert, Edward Leary, William Wray. Many artists call after every act. Victor Moore in The Talk of New York, to be followed by Ben-Hur. Aborn Grand Opera 25-2.

St. Elmo was the offering at the Columbia 28-2. The performances of the play were far superior to the majority of the dramatic offerings at the Columbia. Martin L. Alop sensations at the Columbia. Martin L. Alop was excellent as St. Elmo. Miss Berold as the nurse made a fine clergymen. Others in the cast who held their own were George Sylvester, Dick Hoffman, Virginia Bray, V. Warrington, and Grace Ady.

Mollie Williams headed the list of funniness with the Schumann at Waldmann's Opera House 28-2. A good attraction and well patronized.

The Yankee Doodle Girls pleased large audiences at Miner's Empire 28-2. Among the ones at Miner's Empire, Joseph L. Dix, Harry Saxon, Harry Saxon, Joseph L. Dix, Charles Collins, Samuel Hawley, Frank Le Favour, Charles Robinson, Sadie Huesed, Julia Saxon, and Jennie Gladstone.

The Little Arcadia Theatre is still drawing big crowds. Irene Gray and Charles Edwards carry the honors this week.

George Rehan played a return engagement at Proctor's 28-2, and was warmly received. It would raise the standard of the vaudeville stage if a few more artistic playlets like The Sign of the Rose were presented.

The Kneisel Quartette gave their fourth and last concert at Wallace Hall 3. The sale of seats is large.

In presenting grand opera at popular prices at the Newark Theatre beginning 25, the Aborn Brothers have engaged some of the best talent available. One of the new stars is a young contralto, Margaret Jarman, who makes her debut as Ascensia in Il Trovatore. Miss Jarman is an American girl, twenty years of age, and there are important assignments in grand opera. This "new discovery" comes from the operatic school of Achille Alberti.

GEORGE S. APPELGATE.

## NEW ORLEANS.

**Week's Record Shows Increased Attendance and Good Attractions at All Houses.**

The Lenten season being over, there seems to be a revival in attendance at the several theatres here.

Three Twins was the attraction at the Tulane March 27-2. The cast interpreted this musical comedy and both seemed to please. Victor Morley is the very life of the performance. Rosalie Clifford's dancing and her topical songs, "The Yama Yama Man," were distinct hits.

Grace George 3-9. A fair co. presented The Time, the Place and the Girl at the Crescent 27-2. Of course, the co. was not the original one, but it gave a good account of itself nevertheless. George Ennes, Amanda Hendricks and Vivian Allen were prominent and successful in the cast. Thomas Sims in repertoire 3-9.

Both the St. Charles Orpheum and the American Music Hall presented fair bills and enjoyed excellent attendance 27-2, and the numerous motion picture houses which abound throughout the town, are the vogue.

Dr. Ludwigs Williamson gave a well attended song recital at the Alhambra 29.

J. M. QUINTERO.

# IN PHILADELPHIA THEATRES

**Arnold Daly in The Penalty—The Detective Withdrawn—Eugenie Blair in Infelice—Felix Iman Buys a Theatre—Madame Troubadour—Marie Dressler Closes Six Weeks' Run.**

(Special to The Mirror.)

PHILADELPHIA, April 4.—Although it was better week attendance at some of the leading houses did not come up to expectations. With the exception of the Chestnut Street Opera House, where the Mask and Wig Club of the University of Pennsylvania produced *The Desert of Mahomet*, a comic opera, in two acts, by Edward K. Mober, the Garrick carried off the honors of the week, so far as attendance was concerned. It might be said in truth, that the Garrick won first place in popularity of productions, for the opinion seemed to be very general that *The Penalty* was preferred to *The Builder of Bridges*. This appeared to be due to the endings of the two plays. In his piece, *The Builder of Bridges*, Alfred Sutro worked for the "happy ending," which, in the judgment of critics, should not have been; while Henry G. Colwell in *The Penalty* brings his play to a more natural and justifiable conclusion.

*The Builder of Bridges* remains at the Broad this week. Attendance so far has been entirely satisfactory, but it was probably interfered with somewhat by society's presence in the Mask and Wig Club performances. Kyrie Bellows is one of the most popular actors who visit Philadelphia, and while he has been seen to better advantage than as Edward Thurland in *The Builder of Bridges*, nevertheless a visit to the Broad this week is well worth while, notwithstanding the play's shortcomings. Bellows's acting is always artistic, and in the third act he is given opportunity to display his perfect histrionic art with all its modulated force and power. Gladys Hanson, as Dorothy Farings, is successful in a most distasteful character. Others in the cast include Mrs. Thomas Whiffles, Eugene O'Brien, Jane May, De Witt C. Jennings, and Ernest Stallard.

Emma Carus and The Motor Girl ended a two weeks' engagement at the Lyric Saturday night. If the first week's attendance was "cold," last week's was a "frost." I am told the company also ended its season with the final performance Saturday night. This week the Lyric will present for the first time in this city, the Parisian operetta, *Madame Troubadour*. A change in the cast has been necessitated by the illness of Colman, who had a leading soprano part. Christie MacDonald has been substituted.

Marie Dressler will conclude a six weeks' engagement in Tillie's Nightmare at the Adelphi last Saturday night. The run was a little less than for previous weeks, as the audiences have gradually been growing smaller the past two weeks. Next week, Mary Mannering in *A Man's World*.

The Three Twins have been drawing well at the Forrest. It remains this week, and will be followed by Bright Eyes, another Galites' production, for two weeks.

Receipts of last week's performances of the Mask and Wig Club at the Chestnut Street Opera House will, it is stated, amount to over \$20,000.

The Detective was withdrawn from the Walnut Saturday night. The Goddess of Liberty has been brought up from Atlantic City, and will be given this week. The play seems to "take" well here. Next week, *The Servant in the House*, with Tyrone Power at the head of the regular New York cast.

As intimated in the first paragraph of this letter, *The Penalty* scored a success at the Garrick last week, crowded houses greeting the play, which had its first production in this city. It is a powerful drama, presenting one of the most serious problems—the effect on the child who learns of an idolized mother's wrongdoing. It belongs to the same class of plays as *A Fool There Was* and Clyde Fitch's posthumous play, *The City*, both of which have been among the season's successes. There are not a few who believe *The Penalty* will duplicate the success of those other two plays. However that may be, this young Colwell has turned out something that brings him to the front as a promising playwright. Here and there he has selected the shortcomings of the beginner, but they appear early in the play and are soon forgotten in the subsequent development of the plot. The manner and method by which he leads the action to a stupendous climax at the end of third act, and carries the situation through to a conclusion in the fourth and final act, is a work of which an older, more experienced writer might well be proud. Coming from a beginner, it is a most remarkable achievement. Owing to the illness of William Hawtrey, to whom he has been assigned the character of Charles Rutherford, the play did not open until Tuesday night, with Emmet Corrigan in Mr. Hawtrey's part. He gave a finished performance, as he usually does. Arnold Daly, of course, had the leading character—Charles Rutherford—and he was inclined to rant in the more emotional scenes, he proved before the end of the play that he was master of the part. Hilda Spong, as Mrs. John Rutherford, the erring mother and divorced wife, caused some surprise among her many friends here by her display of unassuming powers as an emotional actress. Here was a character that could easily be overdrawn; but Miss Spong made no mistake, and gave a powerful portrayal of a character with which the audience could find little sympathy. Campbell Galian was effective as James, the "other man." In fact, the entire cast of *The Penalty* was most satisfactory.

This week, Margaret Anglin in *The Awakening* of Helene Richie. A capital performance of the romantic play made from Stanley G. Werman's novel *A Gentleman of France*, was given by the Orpheum Players at the Chestnut Street Theatre last week. Not a single detail was lacking in the production, while the various characters were admirably cast. As Gaston de Marsac Wilson Melrose acted with dash and vigor, Marion Barney was charming as Mlle. de Vire and Robert Cummings added new laurels to those already won by his forceful impersonation of the French Count. The company were augmented for the occasion, while nearly every favorite in the company had something to do and did it well. The stage settings were appropriate and handsome. This week, *The Sword of the Kings*.

A strong, well balanced company last week presented *The Lion and the Mouse* at the Grand. Oliver Donat Byron had the role of John Burckett Ryder, with Edith Baker as Shirley Rosemore. Both gave a most creditable interpretation of their respective parts. In fact, the cast through-

out was all that could be desired. It was the first time that *The Lion and the Mouse* had been presented here at popular prices, and crowds attended the performances. This week *The American Idol*, with another Cuban play to follow—*Forty-five Minutes from Broadway*.

Patrons of the Grand were given a treat last week when Eugene Blair appeared in *Infelice*, a dramatization of Augustus Evans Wilson's novel, by Margaret Wycherly. It was the first time *Infelice* had been presented upon any stage. The story is full of human interest and hinges on the machinations of a millionaire father to separate his son and a poor girl whom the youth married. Miss Blair won the sympathy of her audience from the start, her acting being fully up to her high standard. The supporting company included Eugene Weber, William Lamb, Joseph Lane, Ed Becker and Caroline Franklin. This week, *The Long Road*.

The Smart Set, with S. H. Dudley at the head of a capable company, was last week's attraction at the National. Business was good. This week, *Montana*.

The old Klenzendorf Street Opera House was sold to Felix Iman, Inc., last Monday for \$225,000. Dumont's Minstrels will continue to occupy the theatre indefinitely, having a five years' lease upon it.

Willow Grove Park season will open May 25 and close Sept. 5. Contracts have been closed with Patrick Conway and his band, the Theodore Thomas Orchestra, Victor Herbert and Sousa. They will appear at the Park in the order named.

A farewell reception was tendered to Signor Giuseppe Sturani, conductor of the Philadelphia Opera House, last Monday evening by his many musical friends. The signor sailed for Genoa, Italy, the following day. Sturani's demand for a guarantee for grand opera at the Philadelphia Opera House will probably be decided this afternoon, when a general meeting of the boxholders and subscribers will be held.

Howard M. Shelley, local press representative of the Philadelphia Opera House, made his debut as a concert singer Saturday night at an entertainment given in the parish house of the Church of St. John the Evangelist, this city. He rendered three songs, all of them familiar to concert goers, in a pleasing manner. Mr. Shelley's voice, while not particularly strong as yet, is of a rich, sweet quality that gives much promise.

The Mayor of Camden has been clothed with the power of censor of plays, an ordinance to that effect having been finally passed by the Camden City Council last week. His judgment is final, and he is empowered to close a theatre in case he decides a play objectionable—morally or otherwise.

William Henssler, formerly leading man of the Orpheum Players, who has been in the city for some time, is now appearing at the Grand, having joined forces for a two weeks' engagement at this theatre. Next week they will appear in *Camille*, but the play for the second week has not as yet been decided upon.

The New Theatre company of New York will come to the Lyric next week. The plays to be presented will be: Monday evening, *The School for Scandal*; Tuesday evening, *Strife*; Wednesday matinee and evening (double bill), *Don and Sister Beatrice*; Thursday evening, *Twelfth Night*; Friday evening, *The Winter's Tale*; Saturday matinee, *The School for Scandal*; Saturday night, *The Nigger*.

Jenny from Jack's, said to be quite lively, is booked for the Forrest for two weeks, beginning April 25. It is intimated that the name of the play is to be changed to *The Lady from Jack's*.

JAMES D. SLADE.

## PROVIDENCE.

**Grand Opera Season Opened Well—Henry Mortimer Joined the Albee Stock Company.**

The grand opera season was opened very auspiciously at the Opera House March 28 with the Boston Opera Co. and its full cast of stars. The engagement, although a short one, was very successful, and proved both a musical and social event of the season. It was a rare treat to music lovers who filled the house at each performance. The repertoire was an excellent one, which included *La Boheme* 28, *Carmen* 29, *Madam Butterfly* (matinee) 30, and *Rigoletto* (evening) 30.

James K. Hackett, after an absence of several seasons, closed the week at the Opera House 31-2 in *Beaucaire*, which proved a capital attraction. Lulu's Husbands 4-6. Via Wireless was the attraction at the Empire 28-2, and although seen at another local house earlier in the season, large audiences were in attendance. The several roles were assigned to a very capable cast, and with the elaborate and spectacular stage effects the production was very well received. Charles Grapewin in *Above the Limit* 4-6.

The College Girls held forth at the Westminster 28-2, with Rose Sybell as the next attraction. The Imperial is still in the process of renovation, and upon completion will open with high-class vaudeville and pictures.

Present indications point to two local stock co's, during the summer. Manager Lovensberg is hard at work completing the roster of the tenth Albee Stock Co., which opens at Keith's May 2. His latest announcement is Henry Mortimer as leading man. Messrs. Spitz and Nathanson, of the Empire, will also probably begin a season of stock during the middle of May, with a cast including Albee and Florence Constantino might spend the night in Boston at their homes, the management hired a special train which carried them to their destination after the performance of *La Boheme* 28. Hackett's enthusiasm is at its height among the employees of the Empire. Messrs. Spitz and Smith are the prime movers, and have entered a team to represent the house in one of the fastest leagues of the State.

The New Casino Theatre is still in the process of construction, but Manager Boyce is pushing hard for an early opening. Vaudeville and pictures will predominate.

Several amateur performances are slated for the various theatres about the city during the coming month. Of these the St. Andrew Chantry, the Players' Club, and the First Light Infantry are the most prominent.

H. F. HYLAND.

## PITTSBURGH.

**The Jolly Tar a New Musical Comedy—Attractions at the Various Theatres.**

PITTSBURGH, April 4.—Jefferson De Angelis wrote the book and lyrics and William T. Francis composed the music of a new musical comedy, *The Jolly Tar*, and it had its premiere by Mr. De Angelis' company on last Friday afternoon at the Alvin before a good sized audience. It is not a brilliant or entirely original piece, but the music is tuneful, and it is a humorous and fairly entertaining concoction. The (there is) conventional, and relates to an English naval officer, who is about to be married to the girl of his selection, after having sworn his wild oats, when one of his former sweethearts appears, and it is upon this situation that the complications ensue. The performance was remarkably smooth, and the company well cast. There are two scenes, the first showing the lawn of Signor Rosselli's villa, and the other the deck of H. M. S. "Banger." The principal role, that of Lieutenant Fussy, was played by Frank Doane in a praiseworthy manner, and this is the part which will probably attract the most attention. The performance was well received, and the company well cast. There are two scenes, the first showing the lawn of Signor Rosselli's villa, and the other the deck of H. M. S. "Banger." The principal role, that of Lieutenant Fussy, was played by Frank Doane in a praiseworthy manner, and this is the part which will probably attract the most attention. The performance was well received, and the company well cast.

The Beauty Spot, which was given during the week, was entertaining, and Mr. De Angelis as General Samevar created much laughter by his original methods of comedy. Isabel D'Armond as his daughter, Nadine, was delightfully charming, and was very active throughout the piece. Alf De Ball, Jacques Kruger, George J. MacFarlane, Frank Doane, Viola Gillette, and Catherine Bowen are all worthy of mention for excellent work, and the large chorus was attractive. This week Dick Whittington, which will be followed by *Sothers and Marlowe*, Sam Bernard in *The Girl and the Wizard*, and a return of Marie Dressler in *Tillie's Nightmare*.

At the Nixon the past week *The Prima Donna* did not score heavily. Fritz Schiff sang several selections happily, and his handsome form, which added attractiveness to her dainty way, J. E. Hazzard, as Max Gundelinger, furnished nearly all of the comedy, and his presence was always welcome and highly appreciated. To-night Madame de Morny, which will be followed by *Sothers and Marlowe*, Sam Bernard in *The Girl and the Wizard*, and a return of Marie Dressler in *Tillie's Nightmare*.

In Old Kentucky did not draw the large audiences it has done in former seasons last week at the Lyceum, but this good old melodrama was enthusiastically received by the company, and well staged. St. Elmo in this week's bill and Cecil Spooner in *The Little Terror* follows.

Hay's A Temperance Town was presented by the Harry Davis Stock company, to the amusement of last week's audiences, and it was a good production. As you like it promises to be a strong bill for the current week. The Daffy Farm is announced for next week.

The Merry Whirl, with Cliff Gordon, holds forth at the Gayety, and at Harry Williams Academy the Jarlin the Paris Girl.

Mrs. Howell Hansel spent the past week in this city with her husband, who is the leading man of the Harry Davis Stock company, having come from Boston, where she resides.

Harold Rehill, who has been singing the principal tenor role in *Edith For's* company, is now at his home in this city, and it is stated that he is contemplating retiring from the stage.

Thomas M. Dougherty is to have charge of the branch book office of the Nixon-Ridinger Vaudeville Agency, which was established in the Nixon Theatre Building here.

ALBERT S. L. HEWES.

## CINCINNATI.

**A Gentleman from Mississippi, The Girl and the Wizard, Aborn Opera and Other Offerings.**

CINCINNATI, O., April 4.—A Gentleman from Mississippi, the Grand, Burr McIntosh appears in the role of the Southern Senator and is supported by Will Deming, Mary Moran, Beverly West, Genevieve Kane, Beulah Watson, Ella Aubrey, and other well-known players. Robert Howard in *A Fool There Was* 11-13. Sam Bernard in *The Girl and the Wizard* is at the Lyric. Kitty Gordon is Bernard's chief support. Next, Frank Daniels in *The Belles of Brittany* 10-16.

Manager James E. Fennessy is again at his post of duty, to the delight of his many friends, after a complete recovery from his recent accident.

The Aborn Grand Opera company will present *Aida* and *Rigoletto* as the bill for the second week at the Walnut. The fine singing of Adelaide Norwood, Margaret Jarman, Bertha Davis, Hattie Laird, Harry Davies, and Domenigo Russo during the past week has charmed and is materially increasing the attendance.

Texas is the attraction at the Olympic. Anna Kenning 10-16.

Julian Eltinge has returned for a special engagement at the Orpheum. Manager McCoy is furnishing an interesting programme at the Empress. Among others on the bill are the Sack and Sack's Troupe of Whirling Dervishes, the Musical Gordons, and Parrott Comedy Jugglers, and are doing a fair business.

A. J. McNAIR.

## MEMPHIS.

**J. E. Dodson at the Lyceum—Musical Comedy Pleased the Patrons at the Jefferson.**

Attractions coming to the Lyceum include J. E. Dodson March 29, 30. The Old Homestead 31, 1. The Shepherd King 4-6.

The second week of the Kinn Musical Comedy co.'s engagement at the Jefferson 28-2 saw them in a pleasing production of *The Jolly Minstrelers*. A Japanese Courtship 8-9.

At the Bijou *The Girl from U. S. A.* drew well for a week 28-2. The Cowboy and the Thief 4.

WILLIAM A. SMITH.

## WASHINGTON.

**The Authorities Censor The Girl with the Whooping Cough—Attractions of the Week.**

WASHINGTON, April 4.—William H. Crane is meeting with pronounced success at the National Theatre in *Father and the Boys*. A capacity audience rendered the star a cordial greeting on the opening night, the occasion being devoted to one of society's most worthy charities, the Children's Hospital. An excellent supporting company includes Margaret Dale, Louis Massala, Forrest Orr, Sidney Blair, Percy Brooks, Rita Payne, Vivian Martin, Mildred Beverly and Adele Clarke. Next week *Follies of 1906*.

The White Sister, Viola Allen's interesting drama, witnessed here for the first time, introduced the star, on the opening night at the Belasco Theatre, for the benefit of the Sisters of Mercy of St. Catherine. Miss Allen's unusually strong support comprised James O'Neill, William Farnum, Minnie Gale, Fanny Addison Pitt, Edwin Barbour and Richie Ling in the prominent leading roles. Next week, *Law Fields presents The Midnight*.

George Evans' "Honey Boy" Minstrels are at the Columbia Theatre pleasing large audiences. Next week, Wallace Edinger's musical comedy, *The New Winchell Smith comedy*, Bobby Buratt. In Old Kentucky, now in its seventeenth year, is crowding the Academy of Music. Mildred Johnson is the Madam Brerly, with a support of excellence that includes the veteran Hurt, Clark as the Colonel, a continuing success from in Old Kentucky's start. Next week, *The Lion and the Mouse*.

The New York Symphony Orchestra, under Walter Damrosch's direction, presented in concert form at the National Theatre to a crowded house with great success Sunday night. Tchaikowsky's Russian opera, *Eugene Onegin*. The solo parts were rendered by a superb quartette of leading singers—including Madame Sara Anderson, soprano; Nevada Van der Veer, contralto; Reed Miller, tenor; and Marcus Keitelman, basso, with an assistant double quartette of Washington singers, under the leadership of Sidney Lloyd Wrightson, baritone, comprising Donna E. Reisel and Ada Birch, sopranos; Mrs. Richard Henry and Fay Humphrey, contraltos; Richard W. Jackson and William C. Mills, tenors, and George Miller, basso.

A. H. Woods' latest stage offering, *The Girl with the Whooping Cough*, last week at the Columbia, had the unpleasant experience of undergoing police interference and censorship, but what was cut was not to any degree very objectionable. Many changes, however, were added in new business and introduced song during the week that strengthened a rather flimsy framework. In the cast are Amelia Summerville, Daisie Weir, George Richards, May Heley, Jack Henderson, and Sene Blake.

Denman Thompson for the first time in vaudeville in Washington is seen this week in the rural comedy, *Joshua Whitcomb*, at Chase's.

One of the best and most pleasing entertainments yet presented by college students was the performance Friday afternoon at the National Theatre, when the Princeton Triangle Club scored a distinct hit in the Kerker-Morton Rele of New York musical comedy. Another college event in amateur theatricals under society patronage is the coming appearance of the Mask and Wig Club of the University of Pennsylvania at the Columbia Theatre April 19, in the twenty-second annual musical burlesque, *The Desert of Mahomet*.

The Theatrical Mechanics' Association, No. 7, benefited at the Columbia Theatre Sunday night, when a large sum was realized for their charity fund. Those appearing comprised members of the George Evans' Honey Boy Minstrels, Clara Johnson, songs; Herbert Cyril, the London Johnnies; Sam and Sene, banjoists; Helmut, Sam and Sene, musical artists; the Chantel Sisters, singing duo; Mike Kelly, comedian; the Greene Sisters, duettists; the Great Train Robbery, and other moving pictures; Quicker and Nickerson, the Aristocrat and the Clown; Eddie Barto, comedian; Alvin Brothers, comedy acrobats; William Jacoby, musician, bell and xylophone; Cooper and Zeltzer, songs; Bertha Selsberg, lady cornetist; Ward and Vokes, The Promoters company, and little Miss Nickerson, a talented juvenile.

A new amusement project that has leased the grounds of the Washington baseball club this summer is the American Hippodrome company, an organization of amusement purveyors, controlling a chain of amusement parks, where night performances, in line of circus acts, spectacles, pantomimes, racing features, vaudeville stage performances and other novelties will be presented.

JOHN T. WARDE.

## PORTLAND, ORE.

**A Stubborn Cinderella Entertained Big Houses—A Good Fellow at the Lyric.**

A Stubborn Cinderella, a bright musical comedy, bubbling with fun, tuneful music and magnetic interest in a well sustained plot, and delicate in its satire, was the attraction at the Bungalow March 28-29, and entertained good houses. In the large cast were many clever people, Charles Williams, a delightful pessimistic engineer, being one of them. The part of Mac was taken admirably by Homer H. Mason. Carolyn Lida was delightful as Lady Leslie, as was Beadie Merrill as Lois. Don Macmillan as the father, Frank Carter as Skeeter were good. The chorus was good and well dressed.

Robert Edison in *A Man's Man* appeared at the Bungalow 24-26, and was one of the season's successes, and has been the means of giving Mr. Edison more fame than anything else in which he has starred. Robert Edison has strongly impressed, and his performance of Hewitt was easy and repressed. He creates an atmosphere of intensity which the situations alone or in less capable hands could not produce. Josephine Lovett as the forlorn but loving wife was ideal, and seemingly the role might have been written for her. Maggie Hallows Fisher, furnished all the comedy in the role of the stenographer in Hewitt's Montana office. Menifoe Johnston gave a capable performance as Crane. The production was handsomely staged. Business was good. Returns engagements of *Stubborn Cinderella* 27. Robert Mantel in *Shakespearean reveries* 28-2.

With an unchanged cast, *The Alaskan* returned to Portland, this time playing at the Baker week of 20 to good business. Gus Weinberg was as funny as ever in the role of Professor Kalketel in *Laughing cowder fame*, and Richard Carroll continued his own share of fun with the doings of Washington Watt, man of many parts. Etta Lockhart as the Eskimo maiden, Ku Ku, was charming. St. Elmo 27. The Red Mill 2.

A Good Fellow, as played by the Athos Stock Co. at the Lyric week 20, proved a good fare and thoroughly satisfactory. The co. did full justice to the comedy, and the entire cast seemed happily adapted to the requirements designed by Mark Swan when he created his Good Fellow. Shore Acres 27-2. JOHN F. LOGAN.

# THE THEATRE IN CANADA

Millions Invested in New Theatres in the Dominion—News of Various Interests East and West—Robson Black's Budget of Gossip.

(Special to The Mirror.)

Toronto, April 4.—Four million dollars' worth of theatres have been built in this country during the past three years—that looks like the go-ahead signal. And now William Morris, Inc., is talking of striking a few more across the country. The first, he declares, will be built in Toronto, somewhat farther north than his present Majestic Music Hall.

Holy Week in the States may send the show manager into sackcloth and ashes, but his Canadian brother rubs his hands with glee. During this period of the year the Dominion becomes a flag-flying harbor of refuge for every attraction in the border States that can post a secure ticket. Fairly fat receipts were stirred up everywhere outside of Quebec Province, which is almost entirely Catholic. The Good Friday matinee swarmed like bees and Saturday saw the same picnic repeated.

The manager who gets time over the A. J. Small circuit, which gives him all the best towns in Ontario, including Ottawa, Kingston, Hamilton, London and the Grand in Toronto, will be interested in the extension of the Small lines through Quebec and into the Maritime Provinces of New Brunswick and Nova Scotia. Recently the Maritime man asked Mr. Small to form them into a group similar to his Ontario circuit and to establish a booking office for them at Halifax. While unable to do this at present, he has provided for certain amount of connected time between Ontario, Quebec, Nova Scotia and New Brunswick, though between a few towns managers will have to book certain places independently. Evidently it has turned out a paying proposition to managers, for G. P. Huntley in Kitty Gray and The Royal Court went over the new ground recently and cleared up profits.

By the way, A. J. Small, who is identified with Stair and Havin in his Canadian enterprises, is a stalwart fighter against the play pirate. With his thirty-six theatres he has absolutely refused to book any road company or stock organization which looks guilty of theatrical theft.

Every one has heard of Cobalt, the great silver mining camp, and most folks to their bitter sorrow. However, Cobalt has its own theatre now—not very big, but sufficient unto the day. The audiences are decidedly polyglot in make-up, bringing together practically every race and color of the earth, a robust mixture of extreme riches and poverty, but one of the finest "listening" audiences possible to find anywhere. Last week the Partello stock company, one of the best popular-price companies on the continent, came away with a nice week's receipts of \$2,000. Not bad for a mining camp and a small auditorium.

Charles Emerson Cook is making a strong bid for the handsome Royal Alexandra Theatre, Toronto, for a stock company to run during the summer. In fact, four or five New York stock managers are in the house, evidently believing that Toronto's unfortunate experience with an permanent stock company is no criterion of the future.

This city is enjoying a good laugh over a recent ruling of the censor, or as he is officially called, Staff Inspector of the Moral Department. A moving picture film of the play Hamlet was visited by the censor and his staff recently. Unacquainted as he was with the famous drama, the scenes of sword play and poison alarmed him exceedingly. So he ordered the film placed under the ban as "a spectacle of violence." "Indecent to the imaginations of the young" and "not fit for public presentation." Thus for once in history was the melancholy Dane muzzled.

Just to show Canadian potentialities in an artistic way and to encourage the ever-present amateur toward an open expression of his talents, a set of national competitions under the direct patronage and personal supervision of Earl Grey, the Governor-General, opened at the Royal Alexandra Theatre, Toronto, this week. The country evidently is well supplied with unprofessional musical and dramatic artists. No less than seventy-four soloists are out for the gold medals, and they come all the way from Quebec and Winnipeg. Eight amateur dramatic companies, thirty-five original plays and two operas will pass under judgment in both private and public sessions. Margaret Anglin, a Canadian by birth, donates a gold bracelet for the best qualified actress, and J. E. Dodson offers a cup for the man of the greatest talent.

Our ancient friend, Salome, is barred for all time from Toronto theatres unless she come in the guise of classic art, or an exponent of "poetry of motion." Salome, according to the censor, will set her ten toes on no stage in these parts at this time ever again.

The Legislature of Ontario, through the Superintendent of Provincial Police has sent on a tour of the moving picture theatres two detectives whose business is to see that all machines are enclosed and equipped according to the provisions of this law.

Theatre managers here expect to hand over at least \$1,000 to the Actors' Fund after the performance in the Princess Theatre April 29. A vigorous committee is at work, composed of E. E. Sheppard, Princess; L. L. Solman, Royal Alexandra; James Cowan, Grand W. M. Little, Majestic Music Hall; Jerry Shaw, Shea's Theatre; Thomas Henry, Gayety, and F. W. Stair, Star Theatre. They are all energetic workers and out to make the first Actors' Fund Benefit held in Canada as big a success as possible.

The Grand Opera House, London, Ontario, has had an unusually good season, passing the receipts of the total former season on Jan. 9. The attractions have been of a better order, and more local interest has been awakened. Recently, which started three nights, with exuberant run from the surrounding country, reaped a fine harvest.

Though one of the oldest and best Ontario towns, Owen Sound never boasted of a theatre until last week. It was built by a farmer residing in the nearby country and opened on Wednesday night, with The Time, the Place and the Girl. Incidentally, one of the chorus girls raised a big rumpus the night of the performance because she discovered the other girls had been getting \$20 a week, while she remained at \$18. So she started legal proceedings, demanding a seizure of effects, and had the sheriff way a visit to the manager. A lively scene was threatened. However, the manager went under bond to appear at the trial this week. The girl was, of course, dismissed.

Only by a hair's breadth was the Ontario picture theatre manager saved from disastrous consequences from legislation put into force this session by the Ontario Parliament. It was seriously proposed to prohibit any child under sixteen years entering a theatre unless accompanied by parent or guardian. Indeed this fatal clause, which might have ruined the business, was on the point of becoming law when a wise voice intervened that the public and business interests involved would stand for nothing so drastic. Accordingly it was stricken out.

Charles Meakin, who is playing Prince Danilo in The Merry Widow, last week tread on family ground. Meakin sang in a church choir in Hamilton, Ontario, in the days of budding youth, and he came back to show the old folks his progress.

How Al. Reeves, the burlesque manager and comedian, gets this city at his heels each year, carrying off huge box-office receipts, is one of those mysteries which only a psychologist or a bally-hoo expert may untangle. On that infirm plea, worked in thirty towns of America, that he was born "in this beloved city," Reeves actually persuaded a local newspaper to issue a special "Al. Reeves edition," the comedian selling them from the back of an automobile and the proceeds going to the new Home for Newboys. Reeves gives out here that he once sold papers on Toronto streets. Wise manager! The newspaper of to-day may be the burlesque patron of to-morrow.

To give the advance agents a chance to meet one another on Sunday, and also to provide a meeting house for box-office employees or managers, the Sterling Recreation Club has been formed here, with comfortable offices in the Majestic Music Hall Building. Bert Cowan is secretary.

A count made by three local managers of the amount spent by Torontonians on theatrical amusements during the present season resulted in an estimate of from a million and a quarter to a million and a half dollars.

G. P. Walker, of Winnipeg, for many years the prime mover in Western Canadian theatrical affairs, with houses at Winnipeg (the Winnipeg Theatre and New Walker), also at Fargo and Crookston, N. D., and with other house and road company interests, is said to be retiring from active participation in the business.

Forbes Robertson will doubtless play to solid capacity business on his coming tour of Central Canada, for no other actor has such a grip on popular sentiment. The Robertson tours in the Dominion have invariably netted maximum returns.

Although there is a prohibition written in the law books of most provinces against the appearance of children on the stage under fourteen years of age, the application generally follows a broad interpretation which need worry no traveling company. The authorities here and in other Canadian cities pass over the professional stage child if attended by a parent or guardian, and direct attention more to local children appearing at moving picture houses, where evidently the atmosphere is not looked upon as wholly advantageous. Traveling companies with children in the cast need not, therefore, expect trouble this side of the border.

By the way, United States musical attractions have recently stirred up a lot of unnecessary animosity here by displays of their national flag. This, no doubt, is done thoughtlessly but certainly it is not wise. Inasmuch as the good will of its first-night crowd in Toronto. No sooner did the audience catch sight of a score of small Stars and Stripes than a roar of booing and hisses started up that a London gallery would have to work hard to duplicate. The flags were muffled the following nights by an intermixture of Canadian emblems, and with this concession the performances moved along like velvet.

Indications point to an early closing of the dramatic houses throughout Canada this Spring, though bookings here have been arranged in most cities until the end of April.

Big business was recorded for Robert Hilliard in A Fool There Was at the Princess last week, and also for James T. Powers in Havana at the Royal Alexandra. The Grand was indicative of capacity. The Man of the Hour was indicative of capacity. Shea's magnificent new vaudeville theatre, Toronto, which will be opened next August, has twenty exits, with separate steel staircase leading from all gallery and balcony emergency doors, thus guarding against the wedding of crowds. The former house on Yonge Street, which will probably be rented as a picture house, Shea's has enjoyed an undisputed run of capacity business during the past ten years, until the Morris house, the Majestic Music Hall, entered the field at the beginning of the present season, and apparently there is sufficient vaudeville patronage to keep both bustling.

"Beware" notices are being posted in theatres here. They refer to the quality of Toronto drinking water, and advise companies playing in the city to avoid the water wagon as it would a pestilence. Several girls in the burlesque companies were taken severely ill with light fevers, owing to the pollution of the drinking supply.

Here is a man whose originality as pastor of a large congregation in Toronto might stand initiation elsewhere. The Rev. Byron Stauffer, of the Bond Street Congregational Church, has broad and generous conceptions of the modern theatre, perhaps because he once was a reporter on a St. Louis paper. The reverend gentleman occasionally makes a round-up of the local dramatic houses and in his Sunday discourses hands out adverse or favorable opinions upon the plays he has witnessed. The most unbridled and outspoken American critics would find a perfect treasure house of invective could they but listen to this ecclesiastical censor.

ROBSON BLACK.

## WILL CONTINUE.

The death of Sidney W. Pascoe, author and manager of Just Woman, was two companies of which are now en route, will not affect time under contract, and arrangements will be made for the putting out of Just a Woman's Way next season.

## DATES AHEAD.

Received too late for classification.

ABOVE THE LIMIT (F. Gale Wallace, mgr.): Providence, R. I., 4-9, Philadelphia, Pa., 11-16.

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Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

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**BATES, BLANCHÉ** (David Belasco, mgr.): Boston, Mass., 4-16.  
**BARKNOT'S SHOW** (Somerset, Ky., 11-16).  
**BLANDIN CO.** (Stuart Lithgow, mgr.): Louisville, Ky., Indefinite.  
**CARTER, MRS. LESLIE**: Indianapolis, Mich., 5, Calumet 6, Hancock 7, Marquette 8, Sault Ste. Marie 9.  
**CHICAGO STOCK** (Chas. H. Rosekam, mgr.): Bangor, Me., 4-10, St. John, New Brunswick, 11-30.  
**CLANSMAN, THE** (George H. Brennan, mgr.): Peoria, Ill., 3-8, Springfield 7-9, Kansas City, Mo., 10-16.  
**GENTLEMAN FROM MISSISSIPPI** (Brady and Grimmer, mgr.): Bridgeport, Conn., 9, New Britain 7, Paterson, N. J., 8, 9.  
**GILPIN'S HYPNOTIC COMEDY**: Shelbyville, Ind., 4-9, Connorsville 11-16.  
**HADLEY, CATHERINE** (Robert Robinson, mgr.): Tippecanoe City, O., 7, Arcanum 9, Franklin 11, Batavia 13, Lawrenceburg 14.  
**IRISH SENATOR** (Jas. L. McCabe, mgr.): Sandwich, Ill., 8, Syracuse 6, Marengo 8, Elgin 9, Aurora 10, Stoughton, Wis., 11, Edgerton 12, Evansville 13, Delavan 14, Ft. Atkinson 15, Harvard, Ill., 16.  
**KLARK, GLADYS** (J. E. Balfanz, mgr.): Lawton, Okla., 7-9, Booth Bay 11-13, Brunswick 14-16.  
**McFADDEN'S FLATS** (Barton and Wiswell, mgr.): Boston, Mass., 4-9, Brooklyn, N. Y., 11-16.  
**MANHATTAN STOCK** (Walcott, Presael, mgr.): Newark, O., 4-9, Worcester 11-16.  
**MANN, LOUIS** (Wm. A. Brady, mgr.): Cedar Rapids, Ia., 5, Dubuque 8, Clinton 9.  
**MANTILL, ROBERT** (Wm. A. Brady, mgr.): Seattle, Wash., 4-9.  
**MAJESTIC STOCK**: Utica, N. Y., 11—Indefinite.  
**LAURENCE STOCK**: Spokane, Wash.—Indefinite.  
**OLD CLOTHES MAN** (Gilson and Bradfield, mgr.): Carthage, Tex., 11, Bonham 13.  
**PERKINS, CHIC** (Frank G. King, mgr.): Pipestone, Minn., 4, 5, Milbank, S. D., 8, 7, Disston 9, Bush's Valley, Minn., 11, 12, Wheaton 13, Whapeton 14, 15, Fergus Falls 16.  
**PRINCE OF HIS RACE** (Oscar Graham, mgr.): Crowell, Tex., 5, Vernon 6, Guwah 7, Memphis 8, Cleveland 9.  
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and Erlanger, mgrs.): Meriden, Conn., 5, New Haven 6, Bridgeport 8, 9.  
**ST. DENIS, RUTH**: Utica, N. Y., 6, 7.  
**SOUTHERN-MARLOWE**: Pittsburgh, Pa., 11-16.  
**STRONG, EDWIN**: Ames, Ia., 5, Marshalltown 6, Jefferson 7, Rockwell City 8, Lee City 9.  
**THIRP, THE**: Cheyenne, Wyo., 5, Ogden, U. S., 6, Salt Lake City 7-9.  
**TIME, THE PLACE AND THE C** (Western: H. H. Frame, prop.): Kendallville, Ind., 5, Bluffton 6, New Castle 7, Anderson 8, Greensburg 9, Coopersville 11, Middletown, O., 12.  
**UNCLE TOM'S CABIN** (Leon Washburn, mgr.): Brockton, Mass., 7, Newport, R. I., 8, Fall River, Mass., 9, Worcester, Mass., 11-16.  
**VANCE PLAYERS**: Pomeroy, O., 7-9, Gallipolis 11-13, Ironton 14-16.  
**WARFIELD, DAVID** (David Belasco, mgr.): Terre Haute, Ind., 5, Lafayette & Marion V. Fort Wayne 8, So. Bend 9.

## AROUND VARIOUS CIRCUITS

## NEWS NOTES FROM SEVERAL BOOKING OFFICES SHOW A PLEASING OUTLOOK.

## New Tour Routing Through the American Theatrical Exchange—Theatres in Course of Construction—Plans for Next Season.

## American Theatrical Exchange.

A new circuit called the F. and H., and managed by Mark Hyman, of the Fuller Theatre, at Madison, Wis., includes the following towns: Madison, Wis., Appleton, Wis., Champaign and Mattoon, Ill., and Des Moines, Iowa, and the New Charrion Theatre, at Bloomington, Ill., which will be opened by Madame Sherry. Gary, Ind., Madison and Appleton, Wis., are Sunday night towns. Madison and Champaign are college towns. Madison for its size and the capacity of the theatre is one of the best of towns for attractions. David Warfield played to \$3,000 March 19, and would have done larger business had the theatre held more people. The circuit is booked by Klaw and Erlanger and Theatrical Trust.

Recent bookings so far for next season include George Evans and his Honey Boy Minstrels, William H. Crane, The Virginian, and Murray and Mack.

It is the intention of this office to keep their theatres open until June 1, or longer if business permits with the moving picture houses. Hobart, Okla., is a recent addition to this circuit.

## Affiliated Circuit.

Chamberlin, Harrington and Kent have made arrangements with Stair and Haylin to buy all attractions which will be offered at the Majestic Theatre in Peoria. As a result of this combination the Grand Opera House, which was recently destroyed by fire, is now being rebuilt and will be remodelled for this season.

L. M. Crawford, of Topeka, and E. L. Martin, of Wichita, are building a new grand floor theatre at Wichita which will be ready to open in October as a first-class theatre. The cost for this construction is figured at \$60,000. Mr. Martinling is at present manager of the Crawford Theatre at Wichita, which after the completion of the new theatre will be turned into an office building. The management of the new theatre, the name of which has not yet been decided upon, will be taken over by Mr. Martinling.

The important bookings and attractions playing the Crawford, Philley and Zebrung circuit through this office for the months of April and May are Max Figman, Elsie Janis, The Climax, Al. Field's Minstrels, The Third Degree, Miss Patsy, Charles B. Sanford, The Merry Widow, William Collier, Otis Skinner, Mrs. Fiske, Margaret Anglin, and Mary Robson.

## J. J. Coleman's Circuit.

Murray and Mack will revive Finnigan's Ball next season and will play through Louisiana and Mississippi in October.

Recent bookings for next season over this circuit are The Love Cure, The Smart Set, Dixie Minstrels, Lazy Y, The Wizard of Wineland, William H. Crane, The Arcadians, and Daniel Boone.

The Soul Kiss will play this circuit in December and early January.

The Virginia will play Louisiana and Mississippi in December.

The Cat and the Fiddle did a splendid business through eastern Kentucky during the past week.

## C. A. Bert's Southern Circuit, Inc.

The new theatre at Pulaski, Va., is building under the direction of the Elks' lodge and will be known as Elks' Opera House. It will accommodate any big traveling combinations, and will be completed for next season and managed by J. N. Steiner. It will be booked by this circuit.

W. H. Davis has leased the Bijou Theatre, Griffin, Ga., for a term of years. Booked by this circuit.

W. A. Sneed has assumed the management of the Daytona Opera House, Daytona, Fla., in place of Sneed and Bennett, and will now be booked by this circuit.

Claude E. Hicks has assumed the management of the Union Opera House, Union, S. C., and has made arrangements to remodel the theatre, which is booked by this circuit.

H. K. Starnes, manager of the Opera House, Oxford, N. C., advises us that the new opera house at that place is progressing rapidly and the amusement public at that place are anxiously waiting for it to open. There is no doubt but what an attraction playing there will do a good business.

## MONTREAL.

## Dustin Farnum Opened to Good Business at the Princess—A Change at the Français.

Dustin Farnum opened to a fair house at the Princess March 25 in Cameo Kirby, played by a thoroughly capable co. Dustin Farnum in the title role played with discretion and force. Eugene O'Rourke as Larkin Bunc gave a splendid characterization. Robert Tansy did good work as the General, and Eleanor Montell made a charming and sympathetic Adele. The piece was beautifully staged. James T. Powers in Havana 4-9.

Vinaccia's Italian Grand Opera co. opened at His Majesty's in Il Trovatore. The co. carried a large chorus and their own orchestra, and the opera was presented in a capable manner. The leading roles being in the hands of Mesdames Vassallo and Colombetti, and Signors N. Bert and G. Zera. During the week a varied repertoire was given, including Cavalleria, Pagliacci, Traviata, Ballo in Maschera and Carmen. Jules Lavoye French Opera co. 4-9.

Our old friend Superba, apparently as popular as ever, is the bill at the Français, and with its trick scenery, clever acrobats and gild, Monte Cristo 4-9. After that the Français will be turned over to vaudeville and pictures.

At the National a grand production of Cyrano de Bergerac is the Easter offering. The play is well acted and staged with the usual care that characterizes Jewell's Manikins are the headliners at the program this week, and there are a number of other good items, including Helen Greeter and the Kitamoras.

The Broadway Girls in two burlesques, At Monaco and The Pirates of Penzance, give a good performance at the Royal with very pretty scenery. W. A. TREMAYNE.

## INDIANAPOLIS.

## Her Husband's Wife Full of Humor and Amusing Situations—Personal News and Gossip.

With the exception of two night, English's remained dark during Holy Week. Maude Adams returned for one night, March 23, in White Every Woman Knows, playing to a top-heavy house, and turning many away. The other attraction was the Princeton Triangle Club's production of His Honor the Sultan 25, which was enjoyed by a large audience, including the entire Indianapolis-Princeton colony. The Princeton men were entertained in the afternoon with motor rides, and after the performance with an informal reception at the University Club. The club left at nine the following morning for St. Louis. The Adolph Phillips co. presented Hedwig Richard in Alma, Wo Wobst Du? 28.

Henry Miller, supported by an admirable co., presented a new comedy by A. E. Thomas, Her Husband's Wife, at English's 29, 30. The play, first produced the middle of March, with an unbacked plot, bright situations and sparkling lines, was received with every evidence of pleasure by the audience on opening night. Too much cannot be said in praise of the co. supporting Mr. Miller, who played the role of the Western uncle so delightfully. Laura Hope Crews as Irene Randolph, Grace Elliston as Emily Ladew, Mabel Burt as Baroness Von Markens, Robert Warwick as Stuart Randolph, Irene Calhara as Richard Reiden, and Elinor McRwen as Nora, the maid, fitted their respective roles to perfection. The one stage setting, a room at the Randolph's Summer home in Saratoga, was tasteful and handsome. David Warfield in The Music Master 31-2. The City Chap (Harcourt Club of Purdue) Oigs Neiderstahl in The Writing on the Wall 3-6. Rose Stahl in The Chorus Lady 7-9.

The Turning Point was the attraction at the Murat 28-2. Walker Whiteside in The Melting Pot 4-9.

Hose Melville in Six Hopkins played another successful engagement to crowded houses throughout the week at the Park 28-2. This closes the regular season, and the Arvine-Benton co. will open in The Heart of Maryland for a ten weeks' season of stock.

Benjamin Chapin, in his one-act play, At the White House, who headed the bill at the Grand was given a hearty and appreciative reception. Little Billy, the De Haven Sextette, Fraulein Katchen Loiset, and the Four Readings were the most popular entertainers on the bill. Mrs. Patrick Campbell will be the big drawing card week 4.

At the Colonial, Joseph Medill Patterson's dramatic sketch, Dope, was splendidly acted by Herman Lieb and co., and stands out as the best one-act playlet ever seen at this house. The Girl in the Balloon was a novelty that excited much favorable comment. An Overland car, profusely decorated with flowers and palms, attracted much attention in the lobby, reminding patrons that it is automobile week here.

A carload of new scenery, which recently arrived from a big studio in Chicago, is being put in use at the Grand. Seven men have been at work for a week hanging the new scenery. This is the second time the Grand has changed the decorations of its stage since the erection of the new theatre more than three years ago.

Fifteen hundred persons, Nobles of the Mystic Shrine and members of their families, attended the house warming of the Murat 28-2. After a musical program provided by local talent, the guests spent an hour in going through the theatre and entire building. Refreshments were served on the stage.

Nobles of the Mystic Shrine, Murat Temple, were hosts to former Vice-President and Mrs. Fairbanks and several of their immediate friends at the closing performance of Viola Allen in The White Sister 24. Five boxes were reserved for the members of the party, nearly all of the remaining boxes being occupied by Indians mayors, who were guests of Mayor and Mrs. Shank. The boxes were decorated with flags and the national colors, and the orchestra played patriotic airs throughout the evening. The theatre party concluded the home coming reception tendered to Mr. and Mrs. Fairbanks, who have been absent from their home in this city just one year.

On B. Talbot, under whose management the Metropolitan Opera co. will appear at English's 28, 29, has just announced that the boxes and more desirable seats for both performances will be sold at auction at the theatre in the near future. This is an innovation here. Il Trovatore, with Madame Gadski, Louise Homer, and Riccardo Martin, and Cavalleria Rusticana and I Pagliacci with splendid casts will be given.

Lillian Dasher, sister of the late Bert Dasher, so long associated with Charles Hort, who died three years ago, died 23, after an illness of one year. Miss Dasher is survived by one sister, Grace B. Dasher.

Maura Fitzgerald invited a few friends to a tea in her studio in the K. of P. Building 23, to meet Bransy Williams, the noted character impersonator of Dickens's types, who headed the bill at the Colonial last week. Mr. Williams closed his American tour here 26, and will sail this week for his home in England.

Maude Adams was the guest of Mr. and Mrs. D. M. Parry during her short stay in the city last week at their country home, Golden Hill.

S. F. Cairns, who appeared with Frankie Carpenter, Jere Grady, and co. in The Toll Bridge at the Grand this week, was this season's member of the Forepaugh Stock co. that closed at the Majestic Feb. 26. PEARL KIRKWOOD.

## TOLEDO.

## Fiske O'Hara Has Many Friends Here—Miss Hodgkins Did Well.

O. E. Schmidt and his German Stock co. from Cincinnati in Tante Regina pleased a large audience at the Valentine March 29. Lyman H. Howe's Travel Festival 30-2. The Servant in the House 4-6. John Drew 12.

The Wearing of the Green was the attraction at the Lyceum 27-31. Fiske O'Hara has a large following here and was greeted by large houses. East Lynne 1, 2. Newlyweds 3-9.

Thurston Hall and the Auditorium Players gave a fine performance of Prince Karl at the Auditorium 28-2. Amy Dale replaced Mabel Rowland as leading woman.

The Fagan Stock co. presented Brown's in Town at the American 27-2. The absence of Rachel May Clark is regretted, but Utaoline Hodgkins, who replaced her, more than met the expectation of her friends as Letty; she filled the most important part that has been assigned to her. This is Miss Clark's first vacation in whole year, having played continuously for 82 weeks, missing but one performance.

R. M. HERB.

## KANSAS CITY.

## A Fine List of Attractions Presented Here—Mary Hall Continued to Please.

This city was fortunate in drawing some excellent attractions in the opening week following the Lenten season, and business was of the best at all the theatres, although the weather was very threatening and quite rainy at times. Walker Whiteside, in The Melting Pot, was the shubert offering March 27-2, and the much-heralded play found ready favor with the local followers of the drama. Mr. Whiteside is well known to local theatregoers, as he has appeared here many times, but never before has he had such a play, such support, or such a splendid character as The Melting Pot affords him. The star was superb in the part of David Quixano, while the support was practically letter-perfect throughout. Of the assisting co. special mention must be made of Sheridan Black, John Blair, Grant Stewart, Leon Vogel, T. W. Morrison, Louise Muldener and Isadora von Ottinger. The play was properly staged and costumed. Frank Daniels in The Belle of Brittany 3-9.

Elsie Janis in The Fair Co-Ed drew large audiences to the Willis Wood 27-2, scoring heavily. Both star and play proved decided hits. The former, coming almost as a stranger, has thoroughly established herself in popular favor by her pleasing performances. The play proved extremely amusing throughout, the very clever work of Elsie Janis in the title role being sufficient in itself, even if she had not been supported by so large and very capable a co. Harry Depp and Arthur Stanford were the principal fun-makers and shared in the honors. The play was surprisingly staged. Blanche Wachs 3-9.

John E. Young in Money and the Girl pleased good sized audiences at the Willis Wood 24-26. Mr. Young was very amusing in the leading role and won much laughter and applause for his clever work. A capable co. in support did all that was required of them.

The Grand had Brewster's Millions 27-2, playing to the usual big business. The play was seen here but a short time ago at one of the other theatres, but by a different co. The leading parts in the present presentation were well taken by Royal Tracy and Iona Bright. The production was well staged. The Great Divide 3-9.

The New Auditorium Stock co. is making many friends by the excellent plays they are putting on and business has been excellent at the East Side Theatre. The Strength of the Weak was the bill for 27-2, drawing immense audiences.

Mary Hall was given splendid opportunities in the part of Pauline Darcy and acquitted herself admirably as usual, winning enthusiastic applause. Richard Allen also appears to good advantage as Richard Adams.

Lynn Pratt, Carrie Clark Ward and other members of the co. were well cast. Are You a Mason 3-9.

Just a Woman's Way held the boards at the Gillies 27-2 and proved to be one of the best melodramas of the season. Miss Mordant, in the leading role, was excellent, while the work of F. E. Parker and George W. Stephens deserves mention. The play was well staged. U. T. C. 3-9.

The Reins-Bentley co. were the attraction at the Gayety 27-2, playing to the usual big business. Two entertaining musical burlesques and an olio of meritorious acts completed a most pleasing performance. Beattie Evans and Snitz Moore were the principals, being assisted by a capable co.

The Kentucky team, at the Century 27-9, offered something in a novelty in the burlesque line, as the co. was minus the services of the usual Irish, Dutch and Hebrew comedians. Instead the co. is made up of clever people who present a musical farce along much more legitimate lines than the usual burlesque. The change won the favor of the audiences, too, and Frank Graham, Edith Randall and others of the co. were all enthusiastically received. Miner's American Burlesquers 3-9.

Maud Allan and her classic dances entertained a capacity audience at the Willis Wood the afternoon 29, and gained the approval of every one present. Miss Allan presented the following dances: Spring Song, the Greek Peer Gyn, and the Dance of the Gnomes, all winning loud and unreservedly enthusiastic applause. The work of the orchestra, under the direction of Henry Hoffman, was also most pleasing.

D. KEDDY CAMPBELL.

## MILWAUKEE.

## The Empress Has an Auspicious Opening—Stock Company News.

The opening of the new Empress Theatre, on the Sullivan-Considine Circuit, was the most featured event of the week in local theatrical circles, and the opening performance March 23 was witnessed by crowded houses and addresses were made by leading city officials. Another feature of the week was the appearance of the re-organized Friend Players at the Shubert in The Chaperone. This play served as the means of introducing several members of the co. Mabel Cameron, Willard Brewster, John Deane and Florence Bittenhouse all were cast in good parts and bid fair to become popular. Hallet Bosworth and Kate Woods Fiske are entitled to special mention for excellent character studies. The other parts were in competent hands and the staging of the play reflects credit on Manager Friend and Stage Director E. W. Morrison.

Frank Daniels in The Belle of Brittany opened the week at the Alhambra 28 and pleased a large house. The Turning Point 3-9.

Frank Hatch, the well known stage director, will head the new stock co. which opens at the Alhambra 10. Among the members are Maude Gilbert, Harry Hilliard, Maude Burns, Florence Busby, Clara Sidney, Amy Meers, Frederick Hunt, Lewis Cody, Arthur Berry, Jack Bennett, Louis Gieson, May Foster, Charles Melton and Walter Gilie. Georges D. McIntyre will be connected with the co. as stage manager.

Miss Patsy will open a short engagement at the Davidson 31. Gertrude Quinlan heads this co.

The Chinatown Trunk Mystery is attracting large crowds to the Bijou, and opened for the week commencing 27.

Will B. Hunter, a local artist, made his first appearance in professional vaudeville at the Crystal 28 in impersonations of Harry Lauder, and his work was unusually clever and amusing.

The German Stock co. appeared 27 in Die Schmetterlingsnacht, being a benefit for Toni Rupprecht.

The new bill at the Majestic opened 28, and among its numbers are several novel features. In fact, the entire bill is very interesting and amusing. The headliners are Joe Keno and the Blonde Typewriter, and for every interesting number the Herring-Curtis airship is recommended. Ray L. Hovey still pleases and the following acts are added: a hit, Harland Knight and co., Fay, Colera and Fay, the Four Woods, Felix Adler, Madame Panita, and the Mozarts.

A. L. ROBINSON.

## SAN FRANCISCO.

## The Offering at the Van Ness Caused Much Mirth—News of the Week.

The Columbia had an exciting performance in The Round-Up, with over 100 people on the stage, and 20 horses, with Mr. Arbuckle to give the quality humor to the play. This play ends 3, when, direct from New York, comes Otis Skinner in Your Humble Servant.

The Van Ness is temporarily dark, but the Alcazar with Are You a Mason? has caused much mirth by its funny situations. The following contributed to the humor of the play: William Desmond, W. Garwood, Hurt Wessner, E. L. Denison, Howard Hickman, Will Walling, Charles Trowbridge, Adele Belgrade, Evelyn Vaughn, Grace Travers, Bonnie Harriselle, Lillian Calver, Ann Lockhart, Genevieve Lee and Helen Yarborough. Salvation Nell was offered 4, it being the first production of that piece in stock. John Luce made his reappearance in this piece, taking the role made famous by Holbrook Blinn.

The Princess must close The Merry Widow and Kolb and Dill, so that the stars may be able to fill the other bookings long since made for them. April 3 will see the final performance, after which the comedians go to Los Angeles to play a season of many weeks. During the interim Sam Loverich, manager of the Princess, has engaged Miss Gray, the dancer to fill out an engagement of six weeks in the Casino Dance, Spring Song Dance, and the Dance of the Seven Veils. Other vaudeville acts will fill out the evening entertainments.

The Red Mill around luxuriantly and bountifully from March 20 to 26, and on the matinee 28. Esther Williams, a native daughter, entertained us in As the Sun Went Down, with a good cast.

Maud Powell, the great violinist, with Waldemar Lichowsky, gave concerts 27 and 31 and 3 at the Garrick.

Miss Horandus has arrived and is rehearsing the society group for the tableaux vivants to be given at St. Francis Hotel 5, 6.

Henry Larsen, the famous violinist, was buried 21. He studied under the great masters and at the age of 15 had a brilliant debut at our old Fiat's Hall. He mastered the most difficult music written for the violin and for that reason was named the "Boy Wonder."

May Robson will reopen the Van Ness 11 in The Rejuvenation of Aunt Mary.

Maud Allen is billed by Will Greenbaum 5, 7, 8, 10, in San Francisco and for 6 at Oakland. The music lovers are subscribing for a symphony orchestra to run over a period of five years. Walter Damrosch and the New York Symphony Orchestra will be with us shortly, and they will also play under the auspices of the music and dramatic committee of the University at the Greek Theatre in Berkeley, our college town.

Dr. Wulmer, who made such an unqualified success, will soon be with us again, and with him comes Ros. They will appear at Stanford University 29, San Francisco May 1 and California University 3.

Dolores, better known as Trebell, will be heard here at the end of the season.

Robert Warwick's marriage is being discussed here, where he was well known and went to our school. He is known here by his correct name, Rob Blen. A. T. BARNETT.

## SEATTLE.

## Good Attractions to Fair Business—Many Deserve Special Mention for Good Work.

The Lombardi Grand Opera co. closed March 20 at the Moore, with a programme consisting of the best music from Faust, Otello, La Traviata, Il Trovatore, La Gioconda and other operas, and the audience received the different numbers with liberal applause. Signoras Rosetti, Frau, Glani, Zavaski, Adaberto, Signora Maggi, Scalabrini and others contributed to the interest and success of the concert. The Rejuvenation of Aunt Mary, set for 23-28, was postponed, owing to the illness of May Robson. Robert Kelson in A Man's Man 27-30. Seattle Symphony Orchestra matinee 27.

At the Alhambra The Bohemian Girl 21-27 was presented in an acceptable manner before audiences ranging from small to large. Alida Hemmi was seen to advantage in the title role. Elvia Croix Seabrooke acquitted herself with skill and cleverness in the role of the Gypsy queen. Frank Arthur French scored in the role of Devilfish. Same co. in The Fortune Teller 28-3.

The House of a Thousand Candles 20-26 at the Grand played to houses averaging good business. In the cast were Hume Koch, Lillian Dyer, Florence Low, Louise Gaudin, Edwin Serrier and other talent. The Alaskan 27-2.

At the Seattle the Russell and Drew co., under the direction of R. E. French, gave an interesting presentation of The Mysterious Burglar 20-26 before medium and large houses. William C. Nowlan was well received in the title role. Nora West showed her usual skill and cleverness as leading woman. Claire Sinclair and True Boardman in the heavy roles were both very effective. In the cast were Eva Marie French, Anita Allen, Edward Kellie, Frank Hayward, Charles Connors, George B. Berrell and others.

Sweet Clover 20-26 was presented by a capable co. at the Lois, the attendance ranging from medium to capacity houses. Allison May, as Lois Holcombe, displayed her skill and ability to the best advantage. Pinkie Mulhally, who is rapidly winning favor, appeared in the role of Sunny Andrews, and her delineation was clever and natural. Lillian Griffith, Miss Martelli, Raymond Whitaker, L. Bingham Percival, Richard Scott and others contributed to the success of the performances. Robert Webb Lawrence made a hit in the role of Job Mason. Same co. in The Man from Mexico 27-9.

BENJAMIN F. MESSEBURY.

## DENVER.

## Max Figman Drew Well Filled Houses—Helen Lackaye Accorded Hearty Reception.

The Taber was completely filled at each of the ten performances of Max Figman's Play given by Max Figman and an admirable co. Mr. Figman was thoroughly delightful as the scholarly rover. Helen Lackaye was accorded a hearty reception. Al. Field's Minstrels 27-2. David Higgins 3-9.

John H. Walsh in The Test drew many to the Broadway the week of 21-26. Edna Shannon and Herbert Keley in The Thief follow. In Hayti 4-9.

A musical festival will be given at the Auditorium 18-21. Preparations are being made for a benefit for the Actors' Fund at the Broadway 22, in which all the co. then in town will participate. MARY ALKIRE BELL.

# THE MOTION PICTURE FIELD

## "SPECTATOR'S" COMMENTS.

Why are the films of certain makers in greater demand than those of others? This may seem like a silly question with only one possible answer, but the easy answer—viz., that certain films are in greater demand than others because they better meet the popular taste, is no answer in fact, because it demands another question—Why do they better meet the popular taste? What quality do they possess that makes them differ from the rest? Or if we prefer to put it this way: What is there in them that causes the public to ask especially for them? Every manufacturer, renter and exhibitor, whether licensed or independent, knows that there are certain film trademarks that draw business and are therefore in greater demand than others. "The Spectator" is not going to pull a hornet's nest down over his ears by mentioning names, and besides, it is unnecessary, because anybody who knows anything about moving pictures at all can name the most popular makes of films in one guess. Furthermore, this little discussion is not introduced here for the purpose of boosting anybody's business, but solely with the idea of hunting out, if possible, the elements that constitute film popularity, to the end that all film makers may benefit.

Certain manufacturers whose films are not yet in the "best seller" class, but who are manfully striving to place their production on that plane, express the opinion that it is not quality altogether that has governed, but that it is habit. They say that the certain popular trademark, or trademarks, if you prefer, remain popular because the public is slow to change its mind once it is made up. They argue that rival manufacturers may and do produce film subjects just as good and often better than the more popular films, but get no credit for it, and they claim further that the popular films are often open to criticism, but, because of habit, the defects are overlooked. Such an opinion as this may do for public excuse and may have a slight element of truth; but it will be well for the dissatisfied manufacturer to dismiss it from his mind in getting down to real business. It is his interest to reach the root of the matter if he desires, as all do, to place his own production at the very top rung of popularity. Reputations are lost as easily as they are made—far more easily, as some people will tell you. Therefore, dismissing the notion that popularity is not in the long run dependent on quality, let us dig down and inquire what quality it is that makes for popularity in motion pictures?

First, in the case of the general reputation of a trademark, this writer believes, and has heretofore contended, that uniformity of excellence is the key to the matter. The popularity of any one brand of pictures will be found on analysis to depend almost altogether on the one point—viz., how nearly the average output approaches dependable uniformity of excellence. Nearly every manufacturer has at some time or other produced a notable film—one that can compare favorably with the world's best, but not every manufacturer makes a practice of getting out films of this class, or anything like it. In the case of some makers the great films are few and far between, in other cases they come with uncertain frequency, but it is only in a very few instances that they can be said to approach dependable uniformity of excellence. Any manufacturer who desires to establish his trademark at the top can better afford to throw a film, that he knows is not up to the mark, into the scrap heap, than to issue it and thus injure his reputation with the public. The most successful ones do this very thing.

Second, we may inquire how one may be able to decide on the qualities necessary to the popularity of the individual film, and it is here that we come to the meat of this entire matter. We may see on the screen a film that is clear, consistent and well and carefully acted, with apparently nothing to criticize, and yet it may make no great impression on our minds. An hour afterward we may have difficulty in recalling what it was all about. The very next reel may be no more carefully produced in any particu-

lar and yet have something in it that stamps itself favorably on our memories. What is that something? Whatever it is, it is the thing that distinguishes the film and makes it talked about—in short, that makes it popular. Let us call it the big idea—not commonplace or trivial, but novel or unusual and always logical, telling a story that makes a lasting impression. Therefore it follows that the first essential is the big or unusual logical idea. Without professing to be oracular, it may be concluded that the manufacturer who wishes his film to shine above those of others should seek for subjects that can be so classified and having found them take care never to produce anything that cannot be so classified. Let him shun the commonplace, the hackneyed, the trivial, as he would a plague.

Having progressed thus far, the rest is easy sailing, or should be. With a big or unusual logical story to tell, whether dramatic, tragic or comic, it follows, as we all agree, that it should be consistent, logical and well produced. It should be constructed and acted in a manner to tell its story with the utmost clearness and to convey absolute conviction. In no other way can the full benefit be gained from the big or unusual idea. How to accomplish the good production is another matter—in fact, a variety of matters, and they have been and will continue to be topics of discussion in this column from time to time as occasion may suggest. The two points that "The Spectator" desires to press home at this time are the rudimentary ones that uniformity of excellence and the big or unusual, logical ideas are first requisites in securing film popularity. It is so in every other kind of literature or art, and must be so in films.

"But," asks the puzzled manufacturer, "how am I always to hit on the big or the unusual? The thing that may look big or unusual to me may be small and commonplace to some one else."

Ah, here's the rub. Anybody can tell an-

other what to shoot at, how to aim the gun and pull the trigger, but it takes practice, steady nerve and a good eye to always see the mark and hit it. Supposing our friend, the manufacturer, shall try his best to confine himself to big or unusual game. The more and harder he tries the better skilled he must become. Once he is able to distinguish the big and unusual and can bring it down at every shot his success is assured. But first he must realize that probably he has heretofore been wasting too much powder on the small and common varieties. How much attention would Theodore Roosevelt have attracted if he had gone hunting only for duck and rabbits?

In the death of Charles Sprague Smith, founder and head of the People's Institute of New York, all wholesome and legitimate amusements have lost a powerful and valuable friend. He was a broad-minded educator and a practical philanthropist. Of all the movements to elevate and uplift the masses that have come to the notice of "The Spectator," the People's Institute, more free than others from impossible fads and aiming mostly at sane and liberal ideas, ranks first in practical results. The treatment of motion pictures by Prof. Smith and his associates is a shining example of their intelligent attitude on matters of public morals and education. Instead of condemning the pictures because of the occasional appearance of objectionable subjects, they volunteered to assist in improving them along reasonable lines. Out of their efforts in this direction grew the National Board of Censors, consisting of a committee of People's Institute officials and representatives, who regularly pass on all licensed films and many of the releases of independent companies. It is pleasing to note that the People's Institute will continue its work in the various directions outlined by its founder, and that it is to survive as a monument to his endeavors in behalf of his fellow men.

THE SPECTATOR.

## Reviews of Licensed Films

**Gold Is Not All** (Biograph, March 23).—Another sociological discussion is presented in this film—the third of its class that the Biograph has produced. The other two were *The Red Man's View* and *A Corner in Wheat*, which were at the time pronounced in these reviews daring departures from the conventional field of motion picture literature, being editorials rather than fiction. This picture is full as successful as the other two and is being applauded by picture spectators. We need not subscribe fully to the sentiment that the Biograph philosopher teaches, but we must recognize the clever force with which the argument is presented. The pictures contrast fanciful chapters in the lives of two families—a rich one and a poor one—to show that gold cannot purchase happiness—a half truth that has long been used by the wealthy and well-to-do to convince the poor and lowly that they should be contented with their lot. Notwithstanding this excellent sermon which people applaud, society will go on pursuing the elusive dollar, satisfied that while "gold is not all," it is a pretty considerable part in the present order of things. In the film we are shown in alternating scenes the rich family and the poor one, the members of the latter at times casting longing eyes on the luxurious existence of their more fortunate neighbors, in whose lives a tragedy is even at the time taking shape. The husband of the rich woman deserts her and her child sickens and dies with a disease which no money can prevent. In the poor family, on the contrary, happiness reigns and a young workman finds his soul mate. Many very deft human touches are given to the pictures and the film constitutes another notable Biograph success. One point in the action we may criticize, because it emphasizes a peculiarity of Biograph style. When the young daughter of the poor comes first in contact with the lady of fortune the two gaze at each other overlong—a trick that the Biograph players sometimes carry to an extreme.

**The Little Vixen** (Pathe, March 23).—There is light comedy and farce without much point in this film, but there are a few good laughs, including a hearty one at the end. The daughter of the house is a dominating little miss, altogether too particular about the qualities which her sweetheart should have. He is too awkward to suit her and she recommends a course in juggling to overcome his defects. The scheme fails to work, although he tries hard enough in various foolish ways. At length he tries to win her by a ruse, inviting her and her father to visit his apartment to see him perform various feats of juggling skill. He goes through his act from behind a screen with only head and hands exposed, and the manner in which he juggles would do credit to a professional. But the miss is curious and pulls away the screen, exposing a professional who has been doing the performing. However, the trick wins the girl after all, as she is convinced that such persistence should be rewarded.

**Polar Bear Hunt** (Pathe, March 23).—These are remarkably clear motion photographs of scenes in the Arctic regions, showing the

pursuit and killing of a polar bear. There is a minimum of bloodshed in the picture and the cubs that are found are not killed, but are captured and caged. The film is exciting in parts and very interesting all through.

**His Spanish Wife** (Lubin, March 23).—This picture by the Lubin Southern company has many good points, not the least of which are the pleasing scenes, the generally satisfactory acting and one clever turn in the story, by which the lover forces the female relative of his sweetheart to consent to their union. The husband of the "Spanish wife" comes from their estate in a Spanish-American war, and his American partner takes charge of the plantation in his absence. He falls in love with the daughter (or is it the sister?) of the Spanish wife of the absent man, but the wife is opposed to his love, and when he and the girl try to elope she overtakes them and puts the girl in a convent. The wife is now free to carry on a flirtation of her own with a former admirer, and is about to elope with him when the American lover stops her and sends the fellow flying. He is now in position to make terms, and in return for keeping still is awarded the hand of the girl he loves. It is all settled when the husband comes home and is embraced with gushing fondness by his Spanish wife. Poor fellow! He seems to have the worst of the bargain.

**The Treasure Hunters** (Selig, March 23).—There are elements of interest in this picture, including a number of thrilling scenes, beautiful rocky backgrounds and very good acting, but there are also a few defective points not often discoverable in Selig pictures. The "ship" in which the journey is made to the South Seas is hardly of a build and size to inspire confidence, and when the treasure island is reached it very oddly has the same peculiar rocky formation that we have seen at the point of departure. Indeed, unless this writer is mistaken one of the rocky scenes has figured in a previous Selig production. However, these points fail to destroy interest in the story. Two young men are left a fortune by their uncle, but they must secure it from a cave where he had previously discovered it in a South Sea island. They proceed thither and find a Spaniard, his two daughters and a suitor for one of the girls living on the island. The treasure hunters fall in love with the girls, and employ the Spaniards to aid them in securing the treasure. They find it in a rocky cave, entered through a huge oak door, but the Spaniards, concluding to keep the treasure for themselves, close the door on the two Americans and their sailor companions, intending to leave them to die of starvation, after which they can secure the treasure at their leisure. The girls upset the plot by opening the door, and we next see them at the shore ready to leave with the Americans, but we see at no time any evidence that they got the treasure chests out of the cave and on their ship. Perhaps a scene was omitted to bring the reel to 1,000 feet, but in this case it would have been (Continued on page 18.)

## INDEPENDENT PLANS

### NEW SALES COMPANY OF CONSIDERABLE IMPORTANCE.

It is Fathered by the "Bison" and "Imp" Companies and Seeks to Control All Independent Releases—Alliance Elects Brulattour President and Will Meet in Chicago in May.

The executive committee of the National Independent Moving Picture Alliance met in the Imperial Hotel, New York, last week and after some discussion elected J. E. Brulattour president, to fill the vacancy existing since the resignation of Mr. Murdock. Mr. Brulattour is the American representative of the Lumiere interests in America.

It was also decided that the annual meeting of the Alliance will be held in Chicago May 6 and 7.

The Victor and the United, both new film manufacturing companies of Chicago, were admitted to membership.

#### NEW SALES COMPANY.

More important than the action of the Alliance committee, however, was the announcement of the new Motion Picture Distributing and Sales Company, composed chiefly of representatives of the "Imp" and "Bison" interests. The new company is intended, so it is said, to systematize and regulate the sale of independent films to the exchanges, the idea being to prevent the ruinous cutting of prices by the different manufacturers and importers and to confine the sales to those exchanges who are in good standing. All of the manufacturers connected with the Alliance have been invited to join the new combination to the extent, at least, of marketing their product in America solely through this agency. No announcement has yet been made as to how many manufacturers will participate, but it is understood that the Thanhouser and the Great Northern Company have come in, and it is anticipated that the others will join as a matter of protection for themselves. The new plan appears to have sound business reasons as a basis. It has been apparent for some time that the Alliance rule was not strong enough to keep all the rival companies in the straight path.

The officers of the Sales Company are: Carl Laemmle, president; Adam Kessel, Jr., vice-president; Charles G. Baumann, treasurer, and Thomas D. Cechrane, secretary.

### LUBIN NOTES.

Enlarged to sixteen pages, the latest Lubin Bulletin is one of the best looking trade circulars yet produced. With cuts on every page but one, two of them being full page cuts, the pictorial value of the subjects is fully exploited, and there is some good miscellaneous matter in addition to the descriptions of the releases. In every way the publication is a credit to the company.

One of the Easter attractions at Atlantic City was the making of a motion picture on the boardwalk and beach. This was not a "Buster Parade at Atlantic City," but what is described as a ripping little comedy that will soon be found among the announced releases and form a bit successor to a Hot Time at Atlantic City. Orders for new prints of the Hot Time are still coming in, though the release date is more than six months away.

Trick pictures are rare indeed in these days of the Indian tale and Western stories, but one of the Lubin experts is at work on a subject that, it is said, will gladden the hearts of the children and their elders as well.

Three strong comedies on a single reel is the Lubin announcement for April 11. The double comedy reel is no novelty, but three humorous subjects that combined measure a flat 900 feet means a lot of concentration. April 4 marks the release day of a double reel, including Back to Boarding, described as an unusually funny comedy.

### VITAGRAPH NOTES.

The Merry Widow Takes Another Partner, announced for release by the Vitagraph Company April 16, is a companion picture to the recent comedy, *Courting a Widow*. It is said to be very funny.

Love's Awakening, the release for April 19, is described as an unusually appealing story of circus life.

Her Sweet Revenge, the issue booked for April 22, is a refined comedy of the type that is proving so popular in these days of higher class pictures.

St. Rimo is announced for April 23. Unusual efforts have been made to produce in this film an especially notable subject. The adaptation has been made with a view to showing the real sentiment of the story rather than the mere action.

### CHANGES IN PATHE STAFF.

Carl T. Goldenberg, long connected with the Pathe general offices in New York, in a confidential capacity under Vice-President Berst, has resigned, and in making the announcement Mr. Berst takes occasion to say that "he leaves Pathe Freres in all friendliness and carries with him the wishes of the firm for his eminent success in whatever line he may choose."

E. H. Montague, manager of the Chicago office, has resigned, and is succeeded by E. W. Linn, previously representative in New Orleans.

## (Continued from page 17.)

**The Midnight Escape** (Urban, March 36).—Particularly well acted is this interesting story—interesting despite some confusion in the understanding of the relative positions occupied by the characters. There is an old lady, two young girls and a young man who loves one of the girls, but is beloved by both. The old lady may be the mother of the young man or of one or both of the girls, for all one can tell from the film. He goes away in the navy for service in the Far East. We see him captured in a cane brake by natives in a very good scene, and later we see him escape with pleasing caution and naturalness from the native camp. His death has been reported a home, and the old lady has gone blind from the shock. When the young man returns he finds that the girl he had loved, making love to another man, and the second girl taking care of the blind woman. The result is that he changes his love to the more faithful of the two maidens.



Trade Mark

## AS IT IS IN LIFE

Approximate length, 981 feet.

## A Rich Revenge

Approximate length, 980 feet.

**11 East 14th St., New York City**

**GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.)**

**KALEM COMPANY, 235-239 West 23d Street, New York City**

**The only moving picture machine for a first class home. Send for Catalogue to  
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freshments with him. At the table he orders beer at 5 cents, but she orders more freely and two friends come along to add their orders to the bill. In the end the young man has to pawn his watch and his pin to the waiter in settlement, and then one of the friends walks off with the girl.

**His Last Dollar** (Biograph, March 31).—This short comedy fails to come up to the usual Biograph standard. It is a weak story and it is made no stronger in the telling, the fine, deliberate style of Biograph acting being lost in presenting incidents so trivial. It is somewhat like using a trip hammer to drive a tack. A young man with only a dollar in his clothes meets his girl, who invites herself to have her

is more novelty of idea in this story, than in the preceding one on the same reel. But it is nevertheless some distance from Biograph quality, except in some of the acting and in the realistic scenes. A young married man, whose pretty wife objects to his pipe and cigar, smokes in a room nearby in which he can smoke in peace. To destroy the odor on his clothing he uses perfume, and this makes her suspicious in another direction. She has a boy follow him, and the lad, who has seen him enter the room with the girl, runs back and reports. The girl is merely there to find the matches, and this is all duly explained when the frantic wife appears on the scene. The part of the wife is charmingly played, but the husband would have been better if he could break himself of playing to the front so obviously. Recent pictures, some of them by the Biograph, have demonstrated that picture acting is far more convincing and effective when the players appear to be ignorant that there is a camera taking their pictures. Facial remarks directly at the camera destroy the illusion of reality. The stage "aside" has no proper place in motion pictures.

**The Wife of Marius** (Selig, March 31).—This is a classical subject, telling the story of ancient Rome. The acting is finely appropriate and the acting dignified and intelligent, befitting the character of the theme. Appian and Marius depart for the wars, but Appian induces the emperor to call him back so that he may have an opportunity to win the love of Marius, the wife of Marius. He visits the lady, but makes no impression on her, and in revenge plots with her servant to make it appear that she is in love with him. Returning to the army, Appian shows Marius a token bracelet and a love note from Marius. Marius hurries back home and kills his wife. The slave girl then confesses and Marius kills Appian, afterward killing himself in prison.

**The Daughter's Choice** (Lubin, March 31).—Acceptable acting, fails to make this picture story as clear as it should be, due apparently to the absence of certain connecting scenes. A young man absorbed in business neglects his wife and she elopes with a broker, taking along their only child, a little girl. The broker falls in business and the woman dies in poverty. We next see him living in luxury without any explanation of how it happened, and we see the first husband a tramp, also without information as to what brought him to such a condition. The girl has now grown up, having been reared by the broker, and is engaged to marry a young man, but when she meets her real father, she turns to his arms and repudiates the broker, who at once commits suicide. The lover, however, remains true and there the story ends. These sudden changes from wealth to poverty and back again are rather disconnected.

**The Tongue of Scandal** (Vitaphone, April 1).—Based on a virtue theme and acted with fine dramatic feeling, this picture proves exceedingly strong and absorbing. The foundation of the story as it is told may not stand close analysis, but, the story inquiring into the groundwork of the plot, it must be conceded that the Vitaphone has scored a success. A young girl secretly marries a young man, who instructs her not to make the fact known, and then goes away to Europe on business. In the mean time she has been rife and is east out on the world by her uncle, although we are obliged to go to the Vitaphone bulletin to identify the gentleman. Her church pastor takes her in and when the baby comes the pastor loses his job. He appears to have taken her entirely on faith, as we are not informed that she has confided in him. Later he gets his reward when the husband returns, acknowledges his wife, and the tongues of scandal are still. A word now as to the possibly weak spots in the plot. Why should any decent man under any possible circumstances deliberately seduce the wife he loves to such a position as is indicated in this picture? A very strong motive for his action is needed to make it reasonable. And what wife, when the worst had come in the gossip over the baby, would have kept her mouth shut? But conceding the situation as it is represented, what was there wonderful or inexcusable in the conduct of the town gossip? They surely had enough incentive to talk. The old uncle, alone, shows cruelty of heart. He should have sheltered the girl to the last. It seems to this reviewer that a much stronger indictment of the evils of town gossip would have been framed if the circumstances had been less incriminating in appearance.

**A Woman's Caprice** (Pathe, April 1).—Founded on a rather fanciful bit of heartless conduct, this picture, nevertheless, impresses by its fine acting. A woman of fashion happens into the shop of a simple-minded shoemaker. Noticing the impression she has made on him, she has the cruel whim to have him drugged and carried to her house, where he is dressed in fine clothes. She then plays with his simple affections and dazzles him with the luxuries of his surroundings, after which she has him drugged again, clothed in his old working garments and cast into the street. Later when she takes him and pretends ignorance of him, he is forced to believe that it has only been a dream, and returns sadly to his humble life.

**The Rhine Falls at Schaffhausen** (Pathe, April 1).—There is a peculiar fascination about picturesque and unusual water scenes in motion pictures and these views of the famous Rhine falls are among the most attractive of the kind ever transferred to the motion picture film.

**Michael Strogoff** (Edison, April 1).—This film adaptation of the famous Jules Verne story has evidently been prepared with unusual care and attention to detail by the Edison producers. The scenes are especially elaborate and well done, even for this company, which has exceptional studio facilities for scenic construction. The acting is dignified and on the whole creditable, and the construction, though somewhat fragmentary, conveys the story with reasonable clearness, so that the film can be pronounced a notable issue that will undoubtedly attract wide attention. The film story starts with Michael Strogoff as the courier sent with the important message of warning to the brother of the Czar at Irkutsk. His meeting with Nodia is represented in the railway carriage on the way, when he earns her gratitude by defending her from insult. His meeting with his mother in the inn, when he denies her, but awakens the suspicion of the Tartar spies is well carried out. Later, when the traitor Ogareff has him pursued and captured and the red hot sword applied to his eyes, the action lacks something in vivid quality. There is also absence of convincing expression when he secretly tells his mother that he is not really blind. These points, however, are not serious, the acting, while not great, being far from weak, and the story is properly carried forward. From this on the action moves rapidly. Nodia guides the supposed blind man, now set at liberty as harmless, until he reaches the grand duke's quarters, where he kills Ogareff, who has preceded him as a false courier.

**Further Adventures of the Girl Spy** (Kalem, April 1).—There is a welcome attractiveness in the idea at the base of this series of stories of adventure—that of a girl

acting as a successful spy during time of war. The present adventure is carried out with spirit, and has enough novelty and consistency of incident to make it a strong release, reasonably immune from criticism. The girl is sent by a Confederate general to learn the Union plans of campaign. She arrives at a tavern where she overhears the plans through a window and escapes. She is pursued, but in the disguise of a boy she succeeds in eluding the enemy, once dropping from a tree to the back of a horse and riding away. Finally she delivers her notes of the Federal plans to the Confederate headquarters, and receives the thanks and praise of her superiors.

**Athletic Sports in India** (Pathe, April 2).—These are colored scenes showing natives of East India in various pastimes and sports. One scene showing two wrestlers in a friendly bout is especially interesting.

**Lorenzo, the Wolf** (Pathe, April 2).—Melodrama very well and convincingly acted is presented in this film. Lorenzo is a poacher, and is caught with the goods by the owner of the estate and his gamekeeper. He pleads for mercy, but is imprisoned, and on his release sets out to avenge himself. The owner of the estate has a daughter, whose love for the gamekeeper's son does not meet with her father's approval. So the miss meets the young man outside the gates at night, and on returning is seized by the poacher and dragged off to his mountain retreat. The captor, desiring that the father shall know the reason of the revenge, writes him a note, which causes all hands to at once start in pursuit. Many rocky scenes of great beauty are now shown, and a hound is represented as following the trail. Finally the lover reaches the girl and releases her, being wounded in the encounter, although the wound proves no obstacle to his movements, when he is told by her father that having saved her, he can have her. The picture is of the class that wins applause.

**The Fruits of Venegance** (Vitaphone, April 2).—No film that the Vitaphone Company has produced in a long time, and it has given us many strong ones, quite approaches this one in power of logical appeal. The theme is unusually human and it is developed in a natural way that is strongly convincing. It is only at the end that there is a slight weakness in the story. Two boys quarrel and fight because one of them steals an apple from a sister of the other. The defeated boy tells his mother, who proceeds to chastise the other boy. This boy runs home to his mother and she starts out with fire in her eyes to have it out with the other woman. They come to blows and hair pulling, and following this, the two husbands are dragged into the feud, having a fist fight, which is stopped by the neighbors. The vanquished man makes threats which are afterward used against him when the barn of his enemy accidentally catches fire and is burned. At this point there is some delay in going to the fire, which needs explanation. The accused man is arrested and sent up for a year for burning the barn, and when he gets out he visits his accuser's house for the purpose of killing him. He is prevented by the little girl, who meets him kindly, offering him food and at last reconciling the two men. A scene early in the picture showing that there had been a friendship between the little girl and the unjustly convicted man would have furnished the needed sentiment to make this last scene plausible. Nevertheless the film is a notable one.

**The Dreamer** (Gaumont, April 2).—This film tells a fanciful story that has interesting qualities and an attractive poetic tone. A young lad borrows his grandfather's bagpipes and wanders off into picturesque scenes, where he plays and dreams. The music brings forth visions of wood nymphs and other fairies, and he has a fine time until his grandfather comes along and catches him.

**Amateur Billiards** (Gaumont, April 2).—There are a number of laughable incidents in this representation of amateurs playing a game of billiards. Of course they succeed in doing a vast amount of damage, and the game ends in a general smashup all around.

**Over Crags and Torrent** (Gaumont, April 2).—This series of scenes showing mountain streams, rapids and waterfalls is exceedingly pleasing. The film is tinted in parts to give better effect.

**The Flower of the Ranch** (Essanay, April 2).—Western melodrama with an appealing story is well presented in this film. The wife of a Western sheriff runs off with a man, and afterward the sheriff is killed, leaving the little daughter an orphan. She is adopted by neighboring cowboys, and grows up to be a romping girl beloved by everybody. One day a stranger passes that way in his automobile, and is attracted by the girl's beauty. He offers to take her East, and the proposition is accepted, apparently, with the idea that the miss should have an education (or is he recognized, and the girl supposed to be going to her mother?). They have started on their journey, when some one discovers that the man is the same one who had run away with the girl's mother, and that he had since then deserted her. The cowboys start off in pursuit, overtaking the automobile, rescuing the girl and arresting the wife deserter as he is now called.

#### INDEPENDENT FILM RELEASES.

April 4 (Imp.) The Miser's Daughter. 980 ft.	
" 5 (Bison) Romance of a Snake Charmer. 980 "	
" 5 (Powers) The Actress. 1000 "	
" 5 (Thanhouser) Daddy's Double. 1000 "	
" 6 (Luz) Rico the Jester. Drama. 830 "	
" 6 (Luz) The Snake Man. Comedy. 350 "	
" 6 (Nestor) Frontier Day in the West. 905 "	
" 6 (Ambrosio) An Unpleasant Dream. 970 "	
" 7 (Imp.) His Second Wife. Drama. 970 "	
" 8 (Bison) Red Wing's Loyalty. 492 "	
" 9 (Great Northern) A New Burglar Alarm. Comedy. 492 "	
" 9 (Great Northern) Hostling Mr. Brown. Comedy. 367 "	
" 9 (Italia) At the Farm. 357 "	
" 9 (Italia) The Valuable Hat. 357 "	
" 11 (Imp.) The Rosary. Drama. 950 "	
" 12 (Powers) His Mother's Letter. 600 "	
" 13 (Luz) Washed Ashore. Drama. 600 "	
" 13 (Luz) The Attack Upon the Train. 357 "	
" 14 (Imp.) The Ace of Hearts. 980 "	
" 15 (Thanhouser) A 20-Cent Robbery. 250 "	

#### A SELIG PUBLICITY PLAN.

The Selig publicity department has commenced the issuing of a regular press sheet for the benefit of theatre managers in securing mention in the local newspapers. Other manufacturers have experimented along this line, but the Selig Company is the first to go at it systematically.

## PATHE FRERES

Feature Films

### THE MINIATURE

Released April 13

Exquisitely colored. A dramatic comedy of love and adventure, such as to win the applause of your spectators. Wholesome, clean, entertaining, amusing. Get it.

### Ice Skaters on Lake Ronkonkoma

Released April 13

A series of most exciting pictures of the fastest boat on earth, jumping water holes in the ice at the rate of eighty-five miles an hour. Nat Roe's motor ice boat, capable of running 120 miles an hour.

### THE BULLY

Released April 16

A play with pretty and clever children in the cast, with good seashore and marine views. Every child in your theatre will be wild with delight over this film.

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## ESSANAY COMEDY FILMS

THREE MORE WINNERS—PLAY THEM TO WIN!

Release of Saturday, April 9th

Our Funniest Western Comedy

### "THE RANGER'S BRIDE"

Its exhilarating humor is almost indescribable. Bill Dunham, a lousesome cowboy, resolves to marry. The other "boys" find it out and find him a wife. Bill, at the last moment, reneges, but it is too late. "The Dulish is positively a scream!" (Length, approx., 750 feet.)

### "A FAMILY QUARREL"

Released with "The Ranger's Bride." This excellent short comedy completes a reel of superb, high class comedy. It is short, but thoroughly funny. (Length, approx., 250 feet.)

Release of Wednesday, April 13th

Here's another favorite that will bring



In all the money—a full reel Essanay comedy, full of side-splitting situations.

### "THEIR SEA VOYAGE"

John and Dick, two young bachelors, leave their wives for a supposed sea voyage, but in reality get no further than Broadway, New York, where they proceed to have a hilarious time. The ship, which they were supposed to have taken, sinks in mid-ocean with all on board lost. When they return home and find their wives in mourning—well, you may imagine their finish! (Length, approx., 1000 feet.)

Note: Did you take our tip last week? If so, you are among the glad ones. "Henry's New Hat" and "Imagination" are still bringing in the money. If you haven't had these films book them for this week with the comedies described above. Take our tip—it's straight.

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Write for "THE GUIDE"



ESSANAY FILM MFG. CO.

435 North Clark Street,  
CHICAGO, ILL.

## Reviews of Independent Films

**Transfusion** (Imp., March 28).—The "Imp" producers are entitled to special praise for the faithful manner in which the scene showing the transfusion of blood from the veins of a man to those of a young woman is handled and acted. It has all the appearance of reality, and it is introduced logically in a story that is presented with many touches of delicate feeling. A young woman has two admirers, a blacksmith and a young man of fortune. She is thrown from her horse and injured seriously, the blacksmith carrying her home. Much blood has been lost and the doctors decide on transfusion to save her life. The mother, the swell lover and others volunteer, but the doctor rejects them. None of them has enough vitality. Finally the blacksmith is thought of, and the wealthy lover fetches him. He is only too glad to serve, and as a result the girl's life is saved. In the last scene we see her calling at his shop to indicate her grateful affection. Here is the only faring note. In an effort to be "cute" she fills and gives him his pipe, thus making her presence known. It does not appear to be an act consistent with her character.

**She's Done It Again** (Thanhouser, March 29).—Here is a fine comedy idea with novelty in its construction and credible, though not expressive acting in its presentation. It is the story of a young wife who loses at bridge and pawns her jewels to pay the debt. With the jewelry pawned she is suddenly called on to attend a reception with her husband's express request that she wear all her valuables. In her dilemma she and the maid concoct and carry out a plot to make it appear that she has been robbed by a burglar. She is tied to a chair and gagged, a fearfully bad job, and the jewel lost is thrown empty on the floor. Then the husband and police are called. There is much excitement and the "burglary" is accepted until the husband cross questions the

maid and the wife and finds that their two stories do not agree. Then the wife confesses and he forgives her, at once redeeming the jewelry. The story now gets into the papers and attracts the attention of a "Raffles," who sees an opportunity to turn a neat trick. Disguised as a clergyman, he calls at the house, binds and gags the wife and really makes off with the jewels. The binding and gagging is as badly done as it had been by the amateurs, and the wife fails to play up to the demands of the scene, but we overlook this in the natural humor of the situation. When she is again discovered everybody assumes, of course, that she is again shamming. The maid laughs, the policeman lets out a merry "ha ha" and the husband is furious, charging both wife and the indignant maid with a repetition of their deception. Up to this point the story, if not all the acting, is perfect, but it is now given a flat and commonplace ending. The wife calls in a detective, who makes a few notes, and we are merely told in a subtitle that he knows his man. Then we see him in the room of the "Raffles," arresting him, and recovering the stolen property, after which the man and wife enter and, on his knees, the husband asks forgiveness. If a more novel outcome than this for so good a story could not have been invented, it would have been better to have ended the picture without the recovery of the jewels. However, these two weak scenes should not be permitted to blind us to the excellent qualities of a very clever comedy taken as a whole. It is another success for the Thanhouser Company.

**Nannina** (Bison, March 29).—This is a black hand story fairly well acted and quite thrilling in some of the scenes, though we can hardly say that black hand plots are ever managed or turned out as this one does. A doctor is threatened with being blown to smithereens if he doesn't pay money to the Italian gang. He tears up the note, which has been handed to him by the leader of the band in the open, and the latter goes home to arrange his revenge. The doctor in the meantime passes an Italian girl on the street, who is being roasted for seeing without a license, and he intercedes securing her release. She is very grateful, and when she returns home we find that she is the sister of the black hand leader. She overhears the plot, and would prevent it but is bound and left in the den while the black hand chap carries the bomb to the doctor's house, entering through a window and placing it over a bedroom door. The doctor's little girl now enters, and for a moment we fear she will open this door, exploding the bomb. But she doesn't. She plays with her doll while he goes back to the den and watch the Italian girl cutting herself free with a knife that has been left conveniently near. The upshot of it is that the girl reaches the doctor's house in time to warn him, so that he gets his child out of the house. Then the explosion takes place, though what sets the bomb off we do not know. After that the gang is arrested in the den. Would that real black handers were caught as easily.

**The Cowboy Preacher** (Nestor, March 30).—There is some laughable comedy in this film, and considerable good acting, though the story as told is as full of holes as a Pennsylvania oil field, and the character of the cowboy preacher will possibly cause criticism by those religiously inclined, as an unwarranted reflection on the cloth. A ranchman is determined to marry off his daughter to the man who holds a mortgage on the ranch, but she prefers another man. The father locks her in her room, and sends for the cowboy parson, who arrives to tie the knot. They offer him a drink, which he refuses until he has had time to take on his clerical coat, when he indulges freely in the bottle. While this is going on the girl escapes with her lover by the aid of her brother and a ladder. They are pursued, but evade their pursuers, turn back on their tracks and arrive alone at the house, where the parson has been doing justice to the bottle. He promptly marries them, and the ceremony has just been completed when the father and the mortgage holder return. The latter then proves himself not so bad as he has been painted by congratulating the newly-married couple and giving the bride the mortgage as a wedding present. The improbability of this outcome is made less striking by the fact that possibly the mortgage is of little value, as the ranch is one of the New Jersey kind without lands or cattle, and the house is an old mansion about ready to fall to pieces, though it must have been pretentious in its day, when it was evidently a hundred years or more ago. The incongruity of the scenes in telling a cowboy story are further conspicuous in the highways which are old, graded and lined with trees. Cowboy action on Broadway would be about as consistent. The story could have been told just as easily and far more effectively if the characters had been made to fit the surroundings.

**A Sudden Telephone Call** (Ambrosio, March 30).—This is a very good "comic" of its kind, which is the Latin kind, with a chase and plenty of mishaps. Two policemen are called to a house to catch two burglars, who succeed in getting the officers into two barrels. They then telephone for more officers, who start the barrels rolling back to the station. They roll up hills and steps and over walls until they arrive at their proper destination, when the imprisoned policemen are released.

**An Unworthy Fiancee** (Ambrosio, March 30).—This film is well acted and tells a short but rather interesting story. A traveler is rescued in the mountains by a family of the region. In the family is a girl who has a lover who participates in the rescue. This lover steals the rescued man's pocketbook, and carries it home to his own room. The girl's little brother has seen the robbery, and he runs to the room, finds the money, and brings it back in time to expose the thief and save the reputation of his people.

**Hard Cash** (Imp., March 31).—There is some interest in this film story, and it is fairly well acted, but the effect would have been greater if there had been more plausibility in some of the developments and less of the threadbare in the ending. A bank is about to fail and the notice of the closing has in fact been hung up when a sea captain, who must have been blind not to have seen it, enters and deposits a large sum of money. After departing he returns immediately and demands his money back. He is about to get it when he falls over dead and the banker and his clerk rob him of the receipt for the cash. Years after the banker is prosperous, the clerk a "bum" and the captain's family "poor, but honest," the son being a fireman. The one-time clerk holding the receipt demands hush money from the banker, and the latter, to get rid of the man who holds his fate, sets fire to the building where the

## ★ "Cyclone Pete's Matrimony" ★

A roaring Western comedy. Length, 912 feet. Have you booked it for your program this week? (See description on another page.) It is a genuine Western picture and

## MELIES' FIRST RELEASE, APRIL 7

Competent critics say that the new Melies pictures are up to the standard. Exchanges are placing liberal orders on the strength of the excellence of the first releases of the new series.

## SECOND RELEASE

## "Branding the Thief"

Another Western picture of strong situations, will be released April 14th. Bound to be popular with your patrons. Book them.

## MELIES MANUFACTURING COMPANY

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WESTERN REPRESENTATIVE:

★ JOHN B. ROCK, 109 Randolph Street, Chicago, Ill. ★

## Edison Feature Film for Next Week

## HER FIRST APPEARANCE

Adapted by Richard Harding Davis from his famous story of the same title. The infatuation of a society man for an actress, their marriage, her deception, their estrangement, her death and the subsequent reunion of father and child graphically and convincingly presented. Magnificently staged and costumed, and interpreted by a special cast, with Robert Connes in the role of Van Bibber.

No. 6616. Code, Violonar. App. length, 990 feet. To be released April 13.

### OTHER EDISON FILMS

**KING COTTON**—No. 6614. Code, Violonar. App. length, 475 feet. To be released April 12.

**FOR HER SISTER'S SAKE** (Comedy)—No. 6615. Code, Violonar. App. length, 520 feet. To be released April 12.

**A CASE OF IDENTITY** (Detective Story)—No. 6618. Code, Violonar. App. length, 1000 feet. To be released April 13.

**THE MINER AND CAMILLE** (Comedy)—No. 6619. Code, Violonar. App. length, 905 feet. To be released April 22.

**READY IN A MINUTE** (Comedy)—No. 6620. Code, Violonar. App. length, 360 feet. To be released April 22.

**THE CIGARETTE MAKER OF SEVILLE** With Mile. Pilar Moron as "Carmen." To be released May 3.

Order Display Posters of these Films from your Exchange, or the A.B.C. Company, Cleveland, Ohio

## Edison Manufacturing Company

64 LAKESIDE AVE., ORANGE, N. J.  
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BOSTON—Howard Moving Picture Co., 564 Washington Street.  
CHICAGO—Klein Optical Co., 52 State Street.  
CLEVELAND—Lake Shore Film & Supply Co., 314 Superior Avenue, N. E.  
KANSAS CITY—Yale Film Exchange Co., 622 Main Street.  
NEW YORK—P. L. Waters, 41 East 21st Street.  
PHILADELPHIA—Chas. A. Calahan, 4th and Green Streets.  
SAN FRANCISCO—Geo. Breck, 70 Turk Street.

## VITAGRAPH

"LIFE PORTRAYALS"

ALWAYS HEADLINERS

Three Big Issues Every Week Don't Miss a Single One of Them

TUESDAY, APRIL 12

## The Girl of the Barracks

A LOVE DRAMA OF THE DEEPEST INTEREST—How a Russian general was saved from death and two fond hearts were joined. Approximate length 963 ft.

FRIDAY, APRIL 15

## The Call of the Heart

A HEART STORY THAT APPEALS THROUGH A CHILD—How the ill-tempered disposition of an old "grouch" was conquered by a child. Approximate length 959 ft.

SATURDAY, APRIL 16

## The Merry Widow Takes Another Partner

A SCREAMING FARCE—Companion to the popular comedy film "COURTING THE MERRY WIDOW." Approximate length 981 ft.

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blackmailers lives. He is rescued by the fireman and in gratitude hands over the receipt to the rightful heirs, who are thus able to cause the banker's arrest.

A short (Bison, April 1).—The strength of this film lies in the startlingly realistic manner in which numerous snakes are introduced, quite logically, into the action. An old fellow is supposed to be a snake hunter in the mountains. A party of tourists drive that way, and he takes them out to show them how he captures the reptiles. We are not quite willing to believe that the snakes are actually dangerous, because the women among the tourists fail to exhibit any nervousness, but the snakes are there all right, and they serve. A young man among the tourists falls in love with the snake hunter's daughter, which causes her Mexican lover to plot revenge. The Mexican finds a snake, collects some of the venom in a bottle by holding the snake's head, and, returning to the house, puts the poison in the wine for the tourist lover to drink. However, an Indian has seen the whole thing, and he prevents the drinking of the poisoned wine by firing through the window and shattering the glass. The story ends with the tourist lover claiming the girl for his own—a cheap ending, but conventional melodrama.

#### LICENSED FILM RELEASES.

April 4 (Biograph) As It Is in Life. Drama.	981 ft.
" 4 (Pathe) The Good Boys. Drama.	879 "
" 4 (Pathe) Agria. Comedy.	348 "
" 4 (Lubin) Back to Boarding. Comedy.	611 "
" 4 (Lubin) The Night House. But. Comedy.	583 "
" 4 (Selig) The Common Enemy. Drama.	1000 "
" 5 (Vita) From Shadow to Sunshine. Drama.	970 "
" 5 (Edison) The Heart of a Rose. Drama.	670 "
" 5 (Edison) It Pays to Advertise. Comedy.	330 "
" 5 (Gaumont) A Drama of the Mountain Pass. Drama.	525 "
" 5 (Gaumont) Poetry of the Waters. Scenic.	403 "
" 6 (Pathe) The Vintage. Industrial.	344 "
" 6 (Pathe) The Duchess De Lancastria. Film D'Art.	669 "
" 6 (Essanay) Imagination. Comedy.	642 "
" 6 (Essanay) Henry's New Hat. Comedy.	358 "
" 6 (Urban) The Fly Pest. Educational.	437 "
" 6 (Urban) Her Father's Choice. Drama.	525 "
" 6 (Kalem) The Uprising of the Utes. Drama.	980 "
" 7 (Biograph) A Rich Revenge. Com. Drama.	980 "
" 7 (Selig) Hugo, the Hunchback. Drama.	1000 "
" 7 (Melies) Cyclone Pete's Matrimony. Comedy.	980 "
" 8 (Vita) Elektra. Drama.	985 "
" 8 (Edison) Sandy, the Substitute. Drama.	990 "
" 8 (Pathe) The Hunchbacked Fiddler. Fairy tale.	784 "
" 8 (Pathe) Paula Peters and Her Trained Animals. Vaudeville.	248 "
" 8 (Kalem) The Gipsy Girl's Love. Drama.	980 "
" 9 (Pathe) A Hasty Operation. Comedy.	402 "
" 9 (Pathe) The Kidnapper. Drama.	418 "
" 9 (Vita) The Conqueror. Drama.	963 "
" 9 (Essanay) The Ranger's Bride. Comedy.	750 "
" 9 (Essanay) A Family Quarrel. Comedy.	275 "
" 9 (Gaumont) The Kidnapper Was Mightier Than the Sword. Comedy.	825 "
" 9 (Gaumont) O'er Hill and Vale. Scenic.	130 "
" 11 (Biograph) A Romance of the Western Hills. Drama.	980 "
" 11 (Pathe) Her Sister's Sin. Drama.	735 "
" 11 (Pathe) One-Legged Acrobat. Acrobatic.	249 "
" 11 (Selig) The Clay Baker. Comedy.	1000 "
" 11 (Lubin) Jones Watch. Comedy.	279 "
" 11 (Lubin) Hemlock Hoax, the Detective. Comedy.	332 "
" 11 (Lubin) The Fisherman's Luck. Comedy.	380 "
" 12 (Vita) The Girl in the Bar-Racks. Drama.	982 "
" 12 (Edison) Katus Cotten. Industrial.	475 "
" 12 (Edison) For Her Sister's Sake. Comedy.	520 "
" 13 (Gaumont) (Title not reported.)	520 "
" 13 (Pathe) The Miniature. Comedy Drama.	656 "
" 13 (Pathe) Ice Scooters on Lake Ronkonkoma. Sport.	325 "
" 13 (Essanay) Their Sea Voyage. Comedy.	1000 "
" 13 (Urban) (Title not reported.)	980 "
" 13 (Kalem) Sheriff's Young Bride. Drama.	965 "
" 13 (Kalem) A Running Fire. Comedy.	200 "
" 14 (Biograph) The Kid. Comedy.	581 "
" 14 (Selig) Dorothy and the Scarecrow in Oz. Comedy.	1000 "
" 14 (Lubin) The Justice of the Peace. Comedy.	920 "
" 14 (Melies) Branding the Thief. Comedy.	584 "
" 15 (Pathe) The Mask Maker. Drama.	984 "
" 15 (Pathe) Johnny's Pictures of the Polar Regions. Trick.	397 "
" 15 (Edison) Her First Appearance. Drama.	980 "
" 15 (Kalem) The Forger. Drama.	990 "
" 15 (Vita) The Call of the Heart. Drama.	959 "
" 16 (Pathe) The Villagers. Drama.	510 "
" 16 (Pathe) The Bully. Drama.	444 "
" 16 (Essanay) (Title not reported.)	981 "
" 16 (Vita) The Merry Widow Takes Another Partner. Comedy.	981 "
" 16 (Gaumont) (Title not reported.)	981 "

#### POWERS AND TALKING PICTURES.

The Powers Company have just produced for the American Photophone Company the first of the series of talking moving pictures. The staging is being done by Joseph A. Golden, who writes and produces all of the Powers picture plays. The Bianchi camera, it is announced, was used for the photography of these talking moving pictures.

#### BANQUET FOR SELIG.

Chicago film men are preparing to honor W. N. Selig, president of the Selig Polyscope Company, with a banquet. It appears that something of this kind was intended when Mr. Selig returned from his European trip, but business called him West, and now on his return the project is again taken up.

## NEW PATHE STUDIO

THE GREAT FRENCH FIRM TO ESTABLISH ONE IN AMERICA.

A Plan Long Rumored Is Now Announced by Authority—American Players of High Class to Be Employed—Pathe Freres Already Have Studios in Nearly All European Countries.

The already large plant of Pathe Freres is constantly being increased. In addition to having twelve studios in France and four factories in and around Paris, it has been found necessary, in order to get the local atmosphere in foreign countries where their great output of films are shown, to build other studios. In consequence there has been a studio erected in Italy, one in Spain, another in Moscow, Russia, and the enterprising firm is now spending \$120,000 in the erection of a foreign studio in Munich. And the end is not yet. In America Pathe puts out more films than any other manufacturer. American or foreign, and to meet the popular clamor for Pathe excellence in American subjects, they have decided to open an American studio. This studio is due to the earnest efforts of Mr. J. A. Berst, vice-president of Pathe Freres and general manager of the company in America. During his recent trip to the home office in Paris he was met by Mr. Charles Pathe, who came on from Munich, where he was superintending the erection of the German studio, and the matter was talked over and definitely decided upon. The new studio, which, it is said, will surpass anything of this kind in America in equipment, is to be erected almost immediately. The plans, which are the result of the combined efforts of French and American architects, are practically completed, so that little remains to be done before actual building operations are started. The studio will be so arranged as to get the maximum amount of light, and the stage settings, mechanical devices, dressing-rooms, etc., will be of the most modern and approved type. Every known convenience which makes for superiority of acting and photography will be installed, and the actors will have every convenience at their disposal.

The new studio will be in charge of Mr. Louis J. Gansner, who has just arrived from the Paris studio, where he assisted Mr. Zecca, the eminent producer, known all over France as one of the highest authorities on proper staging. Mr. Gansner's ability, both as a stage director and photographer, has been very broad, and he is thoroughly equipped to take entire charge of this American picture producing plant. Mr. Berst, however, will exercise his right of general supervision, and the excellence of the American productions is thus assured. The details of the building of the studio, its location and the cost will be announced later. It is well to note that the actors and actresses, engaged for the American stock company will number among its members some of the best known and popular actors on the American stage. One-half of the Pathe releases after the studio opens will be American subjects and the other half imported.

#### EDISON NOTES.

There are forty scenes in King Cotton, the industrial film slated for release April 12. The other subject on the same reel is a comedy. For Her Sister's Sake, in which a precocious youngster almost frustrates the elopement planned by her older sister and her beau.

April 15 will be released Her First Appearance, an adaptation of Richard Harding Davis' famous story especially arranged for Edison production by the author.

A Case of Identity, a detective story in which the leading role is enacted by Mr. Herbert Roskoff, whose work in The Livingston's Case is favorably remembered, will be released April 19.

Gallegher, a newspaper story by Richard Harding Davis, in which a boy with the true detective instinct runs down an embittered murderer, has been dramatised for Edison production by the author and will be released April 23.

Exhibitors and public will be interested in the announcement that the Edison Company, May 3, will release the second in their series of grand opera films, The Clarette Maker of Seville, in which Mile. Pilar Morin appears as Carmen. The title of this subject was changed so as not to conflict with the Pathe Freres operatic release of recent date. Mile. Morin's portrayal of the reckless, pleasure loving Carmen is said to be easily the best work that she has given to the silent drama so far, which is saying a great deal when we recall the splendid exhibition of mimetic art given us in her famous Comedy and Tragedy. The supporting company is said to be excellently balanced and no expense was spared in the costuming and production of the subject.

May 6 another film, the story of which was written by E. W. Townsend, will be released. It is a comedy dealing with the question of female suffrage and is said to be very funny.

#### CHARLES PATHE COMING.

Charles Pathe, of Pathe Freres, is expected to visit this country in June, coming especially to consult with J. A. Berst, vice-president of the company, in charge of the American interests of the firm.

#### MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.

The Gem, at Northfield, Minn., has been sold by A. K. Wyand to H. G. Shilling, who will change policy of house from Independent to Licensed films. Business continues good. Messrs. Nixon, Zimmerman, and Taylor have

# LUBIN FILMS

RELEASED MONDAY, APRIL 11

## BIG TRIPLE COMEDY BILL

### JONES' WATCH

Jones is absent-minded. He forgets that he left his watch at home and "holds up" a man who stumbled against him and whom he now accuses of having stolen it. The victim calls a policeman and gives chase. Jones finds his own watch and cleverly returns the other, turning the tables on his accuser.

Approximate length, 279 feet.

### HEMLOCK HOAX, THE DETECTIVE

Hoax is a joke to the villagers, and even the small boys play jokes on him. He runs down a murderer after an exciting chase only to find that the victim is a man of straw. A snappy little farce played with spirit.

Approximate length, 232 feet.

### THE FISHERMAN'S LUCK

The fisherman caught what he did not expect—including a fish that landed between the kiss-pouted lips of a pair of lovers. That was the last straw, and the fisherman caught more than he wanted. Fun fast and furious, and a story, too.

Approximate length, 389 feet.

RELEASED THURSDAY, APRIL 14

## WESTERN JUSTICE

In point of scenic value this is one of the most beautiful subjects ever released, and it carries, as well, a stirring and well planned story acted with unusual skill and force. One of the best examples of the modern style of production.

Approximate length, 920 feet.

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leased the Academy, at Pottsville, Pa., and will present vaudeville and pictures during Summer months.

Manager Blanchard, of Sanbury, Pa., entertained record-breaking audiences during entire week March 28-29. It is claimed that his house is one of the most attractive and best equipped in that city.

The Star, of Cumberland, Md., has grown to be one of the most popular houses in this city. Besides up-to-date motion pictures, the illustrated songs are very popular with the crowds which visit nightly. Dreamland also has been doing the usual good business, and the house being packed every night.

R. H. Green, of Philadelphia, Pa., who formerly managed the Auditorium, at Riverside, N. J., was one of the bright features in songs at the Majestic, at Burlington, N. J., March 28-29.

Manager I. P. Priesman, of the Comet, at Red Oak, Iowa, reports good paying business during entire week of March 21-28.

At the Lyric Theatre, Elgin, Ill., Hood and Browning's production of Life of the Night Riders was on view March 28-29, and pleased. At Hamilton, Mo., both the New Star and Goodwin entertained good houses during week of March 21-26, each getting its share of the business.

At Williamstown, Conn., the Bijou featured Biograph films March 28-29, and its Noddy's singing was an added attraction. The scenic continued to draw good houses all week in spite of counter attractions.

Manager Pierce, of the Balling, Kan., Opera House, will keep "open house" this Summer, presenting vaudeville and motion pictures.

At El Dorado, Ark., H. G. Craft is rediting Dreamland, and will open soon as a straight motion picture house. It is not known as yet which film service will be used.

Dreamland, one of the Shreck and McFadden theatres, and the largest and best equipped house in Reno, Pa., was damaged by fire on the afternoon of March 24. The fire originated in a small closet under the stage, was extinguished after doing damage to the extent of \$200. Luckily no performance was in progress at the time.

The Orpheum, the new house at Louisville, Ky., featured The Wizard of Oz during week March 27-28, and had big business.

A new house, called the Casino, opened last week at Salt Lake City, Utah. The Midway and Rodeo Company are the proprietors, and they have done a B. R. O. business every night. House seats 600, uses licensed films, and presents the finest appearance of any in this city.

W. H. Clune is constructing a new house at Pasadena, Cal., which will accommodate at least 1,200, and it will be so equipped as to stage large attractions. A new house on Broadway, Los Angeles, is being designed for similar purposes; this will give Mr. Clune two houses of first magnitude here.

At Watertown, N. Y., the Wonderland has been redecorated, and is using Licensed films from the Actograph Company, of Albany, N. Y., and song films from Song Slide Service of Chicago, Ill. Business here shows considerable increase, partly due to the closing of the Bijou and Star.

At the Bijou, Williamstown, Conn., Ella Johnson has returned to her post at the ticket office and F. Moreau is now on the door. Licensed films continue to please and business keeps good. Manager Dorman at the scenic, who weighs 256 pounds has a smile in proportion as he sees his

house crowded to the doors each night. La Bella Lenoria is forced to respond to numerous encores at each performance, and encourages the audience to join her in the chorus.

#### SAID TO THE MIRROR.

D. M. Jones: "In its editorial column last week THE MIRROR made passing reference to the fact that Caruso has started a search for a youth who might become the world's greatest singer. With the modesty inherent in press agents, I would like to record the fact that while handling the press campaign for Bonel, I started that story and attributed it upon Caruso's rival. Caruso does not figure in the search at all, unless he is going to chase around after Bonel, and steal the young man away by wife and battery. Bonel is the original seeker after the great unknown!"

#### WITH MOTION PICTURES.

Winton and Lawrence are appearing with success on the Vanderville and Motion Picture Company's circuit and will play the Circle Theatre next week.

#### CIRCUSES, PARKS AND AIRDOMES.

Manager Lew Rose, of the Dukakis Theatre, at Ribot, Miss., will open the Airdome in that city about May 1. Vaudeville and pictures will constitute the attractions, so far as may be seen now.

Carl Miller (Clarence Maltby) has rejoined the Ringling Circus for the season 1910. Messrs. Roy Dean and George Griffin have joined 101 Ranch.

The Juvenal's Stadium Show opened at El Dorado, Ark., March 29 and plays five days. A. G. Allen's Minstrels April 2 and Sparks' Show is billed for April 15.

Maude Edwards, of the Days of '40 Circus, spent a few days last week at her home in Palmyra, N. Y. Miss Edwards was connected with the 101 Ranch last season.

#### Married.

ALLEN—ANDERSON.—Frank Allen and Vera Anderson at Macedon, N. Y., on March 25. GATTI-CARAZZA—ALDA.—Giulio Gatti-Carazza to Frances Alda, in New York, April 3. LA PEARL—MAGINDLEY.—Henry La Pearl to Frances Magindley, in New York, April 3. PAUL—FRATT.—Robert N. Paul and Ardis Pratt at San Antonio, Texas, on March 21.

#### Died.

ADAIR.—Alexander Adair, at Johnstown, Pa., last week. PIERCE.—George W. Pierce, in New Orleans, La., last week. SMITH.—Mary D. Smith, in Chicago, March 31. WHITE.—Ruth White, 35 years old, in New York, March 28. VILLA.—Samuel R. Villa, in New York, April 3, aged 68 years.

# THE VAUDEVILLE MIRROR

## NEW VAUDEVILLE ACTS

### THREE NOTED STARS APPEAR IN OFFERINGS NOT SEEN BEFORE.

George Primrose, Fannie Ward and Joe Welch in Different Theatres—B. A. Rolfe's Latest Is a Pleasing Musical Combination.

#### An Unlucky Star.

Fannie Ward made her second vaudeville production of the season in the metropolis last week, when she presented a playlet entitled "An Unlucky Star," at the Fifth Avenue Theatre. The vehicle is by Rol Cooper McGraw and taken as a whole, is a creditable offering, containing a surprise at the close which serves to save it from a possible failure. The scene is in the drawing room of a dramatic star, her companion being discovered at the rise answering a telephone message from the lover of the stage celebrity. The star enters during the conversation and herself informs the man "at the other end" that she cannot possibly see him that night. She retires with her woman friend to an adjoining room, when her husband lets himself in with his latchkey. He hides behind the curtain doorway leading to another chamber, and a knock is heard at the center door. The star returns, listens to the knocking, and after a brief parley lets her lover in. They have a scene of some moments duration, when noises are again heard, and the admirer draws a revolver and threatens to shoot whoever may be coming up the stairs. At a crucial moment the husband jumps out from the curtains and "gets the drop" on the lover. A fight is about to start when a voice is heard "out front," and the author-producer of the sketch rushes down one of the aisles and remonstrates with the players for the manner in which they have been playing the scene. A heated argument between all concerned ensues, and as the trio on the stage are about to go over it again the author throws up his hands and orders the scene shifters to strike "the act," the unlucky star being left on the stage seated in a posture of anger and chagrin while the curtain descends. It is this surprise that makes the playlet worth while, all that preceded it being of a very ordinary sort bordering upon cheap melodrama. As the star, Miss Ward played with spirit, and her final scenes with the author and her leading man were excellently handled. J. W. Dean played the part of the lover in capable manner and his bits of passionate love-making would enthrall the most ardent admirer of Cupid or any of his agents. William H. H. did some very good work as the author, working at a disadvantage in the body of the house, always hard to accomplish no matter what the vehicle. Margaret Fuller was the companion and Ned Finley the husband. The act ran seventeen minutes on Tuesday night.

#### Joe Welch and Company.

Like many other Hebrew comedians, who, believing in their ability to succeed in the dramatic ladder, Joe Welch has fallen heir to the ambition to become a sure enough, dyed-in-the-wool actor. He has also fallen into the mesh which so many other Hebrew impersonators have slipped into, and has become imbued with the idea that he must be an excellent Italian comedian. He is undoubtedly one of the best Hebrew monologists who has ever stepped before the footlights, and he has caused as much laughter from one end of the country to the other as has any other man in his particular line of entertainment. As an Italian he is a bad mixture of Hebrew, American and "Wop." His dialect runs the gamut of almost every sort of lingo, and he is neither one or the other. As to the offering of vehicle, it is entitled "At Ellis Island," written by John Reinhardt, and has a good deal of a fair basic theme. But why string it out interminably? Mr. Welch impersonates, or tries to impersonate, an Italian who has been in America for two years, and who has gone over to Ellis Island to meet his wife and child, who have just arrived from Italy. The scene is in the discharging division of the immigration station. He has a long drawn-out scene with the clerk of the office, and it is not until toward the close of the act that he meets his wife and baby. They appear after a string of immigrants have been berried in the cage, and then passed on to the boat, which is to take them cityward. He is then informed that he cannot take his wife with him, as she is not on the books under his name. In a melodramatic manner she is dragged from him and, for a few moments, he has a heart-rending tale to tell in which he is allowed to "speak" Italian to himself for some minutes. Then the clerk suddenly appears again (no excuse being given) and rushes the trio together, while the curtain man is permitted to work overtime and the audience to wipe away the tears and prepare for the next offering. Gertrude Wolfe was the wife, and by the way her name (of course) had to be Rosa. George Leonard was the clerk. Addie Frank was the child and Ed. Hurdy was an immigrant inspector. With a man like George Reban in such a part and with a playlet that has some real merits, the scenery might be used to good advantage. Time of running on Wednesday afternoon at the American Music Hall, twenty-four minutes.

#### Dan Burke and Girls.

At the Fifth Avenue Theatre last week Dan Burke, assisted by Mollie Molter and his "Wonder Girls," presented a new dancing act, which was entitled "At Lake Winnepesaukee." The names of several composers, producers and costumes attached to the programme would tend to give the impression of a mammoth affair, all of which is quite misleading. It is a very simple sort of act, with but one novelty, this consisting of a bell ringing "stunt," when the girls lie on their backs, heads down stage, and ring a series of bells with their feet, giving a sweetly showing of green encased limbs. A special setting is used showing a mountain lake scene, with a picture of forest and water in the background, while at the rise of the curtain a series of mechanical toys are drawn across the scene representing a deer and human parties in canoes following their prey. The six girls,

wearing dark green dresses of knee length, then appeared with Mr. Burke and Miss Molter, the latter in a costume of black. They went through a sort of ball swinging game, using tennis balls attached to sticks, following this with a gymnastic rowing "stunt," in which they sat on a rug supposed to represent a boat. Mr. Burke then had a single number in which a clock was featured. The why of a "grandfather's clock" in a wild row is unexplainable. And why he did not take advantage of the "prop" and give a dance that had something to do with the latter is also a query. The girls returned after this number, appearing in white gowns, trimmed with black, doing an ordinary singing and dancing specialty. Mr. Burke made a change to a costume of the eighteenth century period, already familiar to him; while Miss Molter donned a soubretish dress of black and gold. A May-pole effect was brought in at the finish, the pole consisting of a sort of bird house, another incongruity. The act ran twenty-one minutes on Tuesday night, and, barring the bell number, did not score any remarkable hit.

#### The Rolifonians.

B. A. Rolfe has given vaudeville several entertaining productions, but his latest, which he has named after himself, and in which he appears, is the best he has yet turned out. The Rolifonians is not only a musical comedy, it is decidedly refined and of a truly high class order. The special setting shows a Colonial mansion with a garden party in progress, tables, lighted lanterns, potted and growing plants, trees and foliage, tending to make an exceedingly realistic scene. There are nine persons in the company, including the orchestra leader, who also sings from the pit. Mr. Rolfe plays upon a cornet; the others including: Nellie Morse, cellist; Marjorie Riley, soprano; Viola McGibney, violinist; Virgil Holmes, bass; Carl Lewis, baritone; Pant M. Brown, moneter tuba player; Jay G. Simms and Jack Henry, trombonists; and Frank Stefano, harpist. The men appear in conventional afternoon walking coats, gray trousers, gloves and silk hats, while the women wear appropriate gowns of a similar hue. "Lady Love" was used upon the opening, and following this number the act ran smoothly and without a hitch, with solos, both vocal and instrumental, and ensemble numbers. Mr. Rolfe rendered an exceptionally pleasing cornet solo, which was warmly appreciated by a similar hue. The accompaniment of the others, in a pleasing voice, as did Mr. Holmes, both also singing a duet. While the various numbers were being rendered, those not engaged busied themselves in a natural manner as at a real garden party, some ordering the waiter to bring a glass of lemonade, and others in a most engaging way. Following the closing ensemble selection the company returned and rendered an encore in one, which served to bring them back for several bows. Mr. Rolfe is to be sincerely congratulated for the high class of his latest act, and it is so admirably staged, and so entirely harmonious from a musical viewpoint, that it will undoubtedly become one of vaudeville's most sought for acts.

#### George Primrose and Company.

It is really pathetic that such a distinguished artist as George Primrose should be associated with such a low order of entertainment. There are twenty men in his minstrel act, including an orchestra, and the ensemble is arranged along the lines laid down for all such companies since the first days of this form of amusement. In fact, it is so like minstrelsy that the audience is not likely to be told by the end men and the interlocutor vividly recall the earliest days of such entertainments, and even Joe Miller might have been classed as an up-to-date humorist had he been called upon to act with this aggregation. The usual sort of songs were rendered, only one seeming to win any real applause, this being "I Want Some One to Play With," rendered by a youthful tenor. Mr. Primrose did not appear until toward the latter half of the act, and then he merely sang one song, "Waltz Me, Bill," singing a waltz dance in time with the number. He did not again appear up to the last curtain, being on only about three or four minutes. A burlesque minstrel band was the final feature, in which a man was brought on in the guise of a huge negro, and he was directed to sing for twenty-three minutes on Wednesday afternoon, a suggestive number for the offering.

#### Royal Hindoo Nautch Troupe.

In his search for box office sensations William Morris has apparently gone to Coney Island or the circus side show for his latest. The Royal Hindoo Nautch Troupe, who were given a metropolitan showing at the American Music Hall last week, are a company of dancers of the cheap, "Oriental" type, common to every boardwalk show from Coney Island to the Coast. There is a stage setting, but no scenery used in such offerings, and a few more swarthy complexioned entertainers than usual, there being ten all told. One poses as a sort of potentate, while slaves surround him ready to answer his beck and call. A girl went through an ordinary "couch" and followed it with a live snake dance, which was very poor in comparison with other performers who have been seen hereabouts of late. Then an almost naked negro did a sword dance. The act ran about eighteen minutes on Wednesday afternoon and long before it was concluded a large portion of the audience were seen to leave the theatre.

#### GANE'S ENTERPRISES EXPAND.

The Vaudeville and Motion Picture Company of America, of which William J. Gane is the general manager, and Sig. Wachter the booking manager, is rapidly expanding, and if it continues along the lines it is now pursuing, in the past few weeks it will soon become a very important factor in the vaudeville world of the East. The concern now has three representative theatres in New York—the Circle, Manhattan and Tremont. It has three in Philadelphia—the Victoria, Palace and Auditorium; as well as the New Palace in Reading, Pa., and Lubin's in Richmond, Va. Besides these houses, which the company controls directly, it is booking for several other theatres.

From a handsome new vaudeville theatre in the Bronx, to be located at 148th Street and Broadway, with a seating capacity of 2,800. The orchestra in the two Philadelphia houses will be restored this week, they having been taken out temporarily some time ago.

## SOME OF LAST WEEK'S BILLS

### Comments by "The Mirror" Vaudeville Critic on Players and Acts Seen in the Principal Theatres—Reports on the General Business.

#### COLONIAL.

Tending to disprove the fact that a bill has to have some large feature to make it more entertaining than otherwise, the programme at the Colonial last week was one of the most evenly balanced and entirely pleasing of any seen hereabouts of late, and it had no huge "sensation" to "draw them in." B. A. Rolfe's Rolifonians (New Act) and Joseph Hart's Bathing Girls were the two largest offerings. The latter won as much favor as it has heretofore (deserved) White and Pearl Hunt being featured. The studio scene is preferable to the kitchen and the type of character in this portion of the act is far more pleasing. Tom Nawn and company in Anna Marie's new comedy playlet, "When Pat Was King," caused even more laughter than when it was seen the week previous at the Alhambra. It is surely a "corking" comedy sketch, and the lines are exceptionally bright throughout, while the acting of the entire company is most capable. The Temple Quartette should have scored heavier than they did, on Thursday afternoon, but as it was they were greatly enjoyed. They sang "When the Moon Beams on the Heather," "Angel Eyes," "Neville's History," "You Are the Ideal of My Dreams," "I May, Don't Be Angry" (P. O.), "Annie Laurie" and "Where Do We Go from Here, Billy?" At times the tenor sang a bit off key, which jarred somewhat, although his solo work was admirable. They would appear to better advantage in the afternoon if they wore frock coats or sack suits instead of the evening clothes. The Two Fucks had a rather hard position following the intermission, and as a consequence their first number in the evening did not "get over" as strongly as it might have otherwise. Perhaps, however, this was because audiences are becoming tired of so much Scotch character work, a fact not to be wondered at, all things considered. The other songs and the character impersonations of Miss Fucks were hugely enjoyed, particularly her telephone specialty, and the finale with the "Merry Widow" waltz, which was a real hit. The second position. His first nonsensical song number proved a bit too long and it came very near the borderland of boredom, running seven minutes and over and as a consequence it received a very "cold hand." His topical song, utilizing the business of picking out persons in the audience, "got over" as this style of song always does, and he handled it admirably. Howard and North were as big favorites as always, and back in Wellington repeated their former hit, "The Nautch Troupe," and the Nautch Troupe of acrobats, who closed the programme.

#### AMERICAN MUSIC HALL.

It was a long drawn-out and somewhat monotonous bill which the American Music Hall had last week, twelve acts, an intermission and the pictures, and on Wednesday afternoon the last act had not rung down until five o'clock. Tambo and Tambo opened with their tambourine juggling act, with Musical Thor in second place, doing his banjo and xylophone playing. Then came Kelly and Ashby with their acrobatic tumbling on the spring pad, all of which did not start a laugh until toward the very close of the act. Caine and Odum had so altered their skill that it lost much of its effectiveness, and they were not recalled for more than a couple of bows. At the Plaza recently they scored a remarkable and undeniable hit. Mr. Caine makes the mistake at present of opening the act with the solo by Miss Odum, and of following it by the "sympathetic" appeal in his monologue. This never wins anything for any artist, and he is clever enough to see on his merits as an entertainer without referring to his physical shortcomings. Adelaide Keim and company again scored a very big hit in Miss Bright, Decorator, and lifted the bill out of the sloth into which it had been allowed to fall from the very start. The Empire City Quartette were as big favorites as ever, and a new song, "I Can't Miss That Ball Game," served to bring them back for three repetitions of the chorus and several bows, while the motion picture of a ball game used during the number greatly aided in the effectiveness of the song. George Primrose and his company did not help the bill any. (See New Acts.) Intermission proved so welcome that over half the audience made a rush for the doors, and most of the people stayed out so long that they continued to flock back until the Four Mortons, who were preceded by the Doris Opera Trio. These people recently played United Time with another singer, and their last selection from Faust served as an admirable number for them. Joe Welch had a twenty-four minute act which seemed like an hour. (New Acts.) Then Sophie Tucker shouted five songs, the only new one for her being "Casey Jones," which she handled exceedingly well. The Royal Hindoo Nautch Troupe closed. (New Acts.)

#### FIFTH AVENUE.

There were two new acts on the bill here. An Unlucky Star, in which Fannie Ward appeared, and Dan Burke's latest girl act. (See New Acts.) The Three Ernestes had the opening position, and their acrobatic comedy tumbling with the bars and bounding had made them one of the big laughing hits of the programme. Their work was fast and sensational, and the trick costumes added much to the success of the act. Sydney Deane and company again presented Christmas on Blackwell's Island, which proved as entertaining as ever. Deane is now singing "My Old Lady" with one effect. George Holland remains as No. 2 Conviert, and his broad comedy work is as effective as heretofore. William Betts continues to play the Trost, and Frank Willing is No. 4 Conviert. Matthews and Ashby repeated their big hits with Held Up, and their song and

parody singing at the finish served to bring them out for many repetitions. Start, the "Male Part," sang four songs and showed three costumes, each of the latter being quite as startling as any this artist has ever worn. He opened with "Beautiful Garden of Roses," followed it with a Spanish number, and then rendered "I Wonder Who's Kissing Her Now" and "Meet Me To-night in Dreamland." The last two served to bring him out for a number of repetitions of the chorus, and as always with such impersonators there were many out front who apparently did not know that he was not a woman until he spoke in his natural voice. His singing voice was quite as remarkable in its tone as ever before. Jarro came next to the closing, doing several tricks of legermain, which more than mystified. His lemon and money passing trick is one of the best ever seen and was a big round of applause. The Six Musical Outfits had the last place, which they sustained as but few musical acts could. Their repertoire remained unchanged since they were last reviewed in this paper.

#### PLAZA MUSIC HALL.

Willis Holt Wakefield had the headline position next to the closing of the bill here and repeated her former big hits as a singing monologue pianist. She was forced to render almost her entire repertoire and the applause was almost deafening when she finished her last number. Binaldo came in for second place, as far as applause was concerned, his "Binaldo Has" winning the most favor. Fannet de Vay and company were seen in his sketch. The Saintry Mr. Billings; the company including Hermine Shons, Walter Whal and Will Gaylor. It is almost needless to say that the offering was very well liked. Tenaro and Bailey entertained with their dancing specialties. Joseph Booth and company were on fourth, with The Little Blonde Lady, again scoring a decided hit. Billy Inman and company presented the skit, Recognition, which was well received. Others included Henshaw and Miller, the Orlicks in their burlesque acrobatic act.

#### NEW INDIAN SHOW.

A somewhat different proposition from the old style carnival company is Major Gordon's Conclave of Indian Chiefs and Historical Extravaganzas, which is now ready for the road, with George H. Hamilton as director general. Associated with Mr. Hamilton are Lieutenant Jim P. Anderson, Jake Schwarz, Joseph Thonet, and Clark B. Feigar. In addition to the Indians, it is the intention of Mr. Hamilton and his associates to carry four or five paid shows, a number of legitimate concessions and several good free acts. The feature of the entertainment is a big spectacular scenic production known as the Historical Extravaganzas. In this will appear some five hundred local people—men, women and children—in connection with the host of real Indians carried by the show. The extravaganza will depict the history of the North American Indian from the time of the landing of Columbus until the signing of the great peace treaty. Headquarters will be established in the Knickerbocker Theatre Building, in New York city, and the show is being assembled on Long Island, where it is booked to open May 9. The roster is as follows: George H. Hamilton, director general; Jake Schwarz, business manager; Lieutenant Jim P. Anderson, personal representative; Joseph H. Thonet, treasurer; Clark B. Feigar, director of production; George C. Flynn, amusement director; Jack Vincent, master mechanic; Jim Wheeler, master of transportation; Jake Platt, superintendent.

#### PLEASING ACT AGAIN SCORES.

Last year James Edwards presented an excellent playlet and an excellent supporting company at the Family Theatre, in this city, the act winning marked approval and the commendation of the local theatrical press. Since that time the act has lain in storage until last week, when he revived it at the Fulton Theatre, Brooklyn, where it again scored a big hit. The sketch is entitled "A Necktie Party," and Edward Weissel is the author. Mr. Edwards showed the same fine setting with the ranch scene in Texas, and the quartette of singers used in the offering were again a pleasing feature. As the star, Mr. Edwards repeated his former excellent performance in the part of Dan Marshall, the cattle "king." Mary Downes again made the most of the role of Tillie Marshall, ably holding her own with the other players, her being the only woman's part. John Macfarlane assumed the character part of the Englishman with good effect, but he should learn to handle his monologue to better advantage. Owen Cooper scored as Jake, the half breed, and his rendering of the song "The Road Bird" was hugely enjoyed, as was the singing of the cowboys, played by Harry Hoffman, William Doyle and William Devons. The horse Mr. Edwards now uses lends added "atmosphere" and since the act is to be hoped that "A Necktie Party" will continue over the Morris time, as it is sure to please any average audience.

#### MISS LOFTUS IN LONDON.

Cecilia Loftus is now in London, having completed her tour of pleasure through Europe, where she has been recreating for the past few weeks in company with her husband, Dr. S. H. Waterman. At Monte Carlo they came near "breaking the bank" and left the famed resort many dollars "to the good." Miss Loftus will begin a sixteen weeks' engagement at the London Coliseum the first week in May, when she will offer a new repertoire of impersonations.

## VAUDEVILLE.

Slang Acts May Come, and Slang Acts May Go, But  
**BERT LESLIE**

Stays Holder of The Blue Ribbon

Booked solid without an Agent.

**JANET PRIEST**

AND HER 10 HOLLAND HEINIES

Management of Gus Edwards, 1331 Broadway

BIG SUCCESS ON MORRIS TUNE **CAINE and ODOM** SONG TAILORING

Next week, Winnipeg.

Week 1-8, American, Chicago, Ill.

## VAUDEVILLE JOTTINGS.

Griff and his son have engaged passage on the S. S. "Lusitania," sailing May 18. They are booked for the Moss and Still Tour and immediately upon their arrival will open at Birmingham. Their return to the States will be in October, when a new act is promised for U. S. O. time.

Ben Edwards, who for the past five years has shown his ability while connected with his brother's office, is now in the professional department of Feist's Music Publishing Co.

The Hilliard Opera House, Kenora, Canada, which was recently destroyed by fire, caused the Carris (Mrs. Eddie Leslie) to be a heavy loser. At the time she was filling an engagement at the theatre and her wardrobe, musical instruments, etc., were entirely consumed. Eddie Leslie, the well-known monologist, relates an interesting bit concerning the incident and the methods employed by the town authorities in arousing the citizens and firemen alike in case of fire: "It was after the show and we had just returned to the hotel when we were startled by the sudden appearance of a villager who was wildly ringing a bell, and between his peals breathlessly explained that the Opera House was on fire." He then hastily made his exit to give a general alarm by going the rounds of the town in this ancient style. By the time we arrived at the scene everything had gone up in smoke." Mr. Leslie played Washington, D. C., week of March 21, the first of a series of engagements that will take him to California, which he expects to reach in time to witness the coming prize fight July 4.

English's, Indianapolis, Ind., will be redecorated this Summer and new seats put in all over the house. Estimates on the interior are in the hands of Captain William F. English, and it is likely that Miller, the Chicago artist and decorator, will do the work. There is a possibility that additional improvements will be made during the Summer. There has been some talk of remodeling the theatre, aside from the decorations, but nothing has been decided as yet. Lee M. Roda, manager of the Valentine Circuit, has leased English's for the Summer to James and Murphy, vaudeville managers of Columbus, O. The lease runs for five years. They will present vaudeville of the same character as in the New Broadway Theatre, Columbus, O., which is to be under their management. A few other smaller theatres probably will be included in their circuit.

Vesta Victoria sailed on the S. S. "Baltic" last Saturday for New York. She is booked to open on the Orpheum Circuit the second week in April.

Percy G. Williams will sail for England the latter part of April, going, as usual, on business.

The Namba Troupe of Japs, who played the Oriental last week, are to open on the Orpheum Circuit in October.

It is stated that Robert Irwin, who left the Fifth Avenue last Fall to become the manager of the Plaza Music Hall for William Morris, and who left that house about three weeks ago, is to sue Morris for alleged salary due him. According to the report, Mr. Irwin was engaged at a weekly salary of \$75, he being engaged with the Morris concern until next September.

Bert D. Harris and Monti Brooks, who have been with Jesse Lasky's Pianophiles during the past season, were married recently at Worcester, Mass.

Sam Du Vries, who has been in charge of the William Morris, Inc., Chicago office for the past months, is to return to his former employers, the Sullivan-Considine Circuit, it is announced.

The American Music Hall, Newark, N. J., is now in litigation. The house was formerly known as the Lyric and is owned by Dr. Aaron F. Ordway, of Newark, who leased it to the William H. Currie Amusement Co., who in turn sub-leased the house to the Morris people. A few weeks ago Dr. Ordway decided that he wanted the house himself, and he took advantage of a clause in the lease and began an eviction suit. This was held off by the granting of a restraining order to William Morris, Inc., and the case will probably remain in the courts for some time to come, unless it is amicably settled.

Harry Houdini, the "Handcuff King," has come in for serial navigation, and recently in Australia he scored something of a record in his own flying machine. At Melbourne he is reported as having sailed a distance of 6 miles.

He is playing the Harry Houdini tour. On last Saturday night a party of State legislators attended the performance at the Bronx Theatre in a body, occupying one of the boxes. Among them were Assemblymen Peter Donovan, John Gebhart, Raphael Gardine, Edward Haldin, William Coffey, John Goodwin, Harry Haynes and Senators Sullivan and Schuler. All were the guests of Assemblyman John L. Burgoine.

Mrs. Perkins Fisher has entirely recovered from her recent illness, which caused her to cancel seven weeks of United time. Mr. and Mrs. Perkins Fisher will reopen April 4, and on April 25 will commence in Winnipeg a twenty-week trip over the Sullivan and Considine Circuit to the coast.

While playing at the American Theatre, St. Louis, Hattie Carmentelle was entertained at the American Hotel by a party of old profes-

## VAUDEVILLE.

## VAUDEVILLE.

## VAUDEVILLE.

**TEXAS GUINAN**

PRIMA DONNA—THE GAY MUSICIAN

Management JOHN P. SLOCUM

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(The Male Patti)

Direction M. S. BENTHAM

United Time

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FEBRUARY 28th, 1910, TILL FEBRUARY 18th, 1911

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Breaking All Records.

Sacramento, Cal., Week March 28th

**BAILEY and AUSTIN**

Starring this Season,

**TOP O' THE WORLD**

## PENCILED PATTERN.

Time must have hung heavily on Adam and Eve's hands with no Nicolets to drop into.

Here is a story that Billie Burke "doped out" and tells. Billie is the vaudeville producer who "puts over" real comedy acts. It's hard to write it as he tells it, but you can see the humor of it. Two comedians playing a picture house follow a sad film. It affects them so that when they walk out on the stage they do their act something like this: "Who was [sob] that lady I saw [sob] you walking with?" [sob] Straight comedian.—"That wasn't [sob] a lady, that was [sob] my wife," and so on throughout their act. The manager came back on the stage also crying. He said: "Say, what the [sob] deuce is the [sob] matter with your act?" The straight man said, "You see that film [sob] was so sad my partner [sob] couldn't get the humor [sob] out of his stuff." The manager said: "My wife is [sob] crying. The audience [sob] is still crying [sob]. How much money are [sob] you two booked in [sob] here for?" Comedian.—"Sixty [sob] dollars." Manager.—"What! Sixty dollars? Oh, oh, oh!" And he faints.

The storekeepers along Broadway are wishing the baseball season would hurry up and get here so the actors will have some place to go in the afternoons and give people who might have some money to spend a chance to walk along the Great White Way.

It is now the fad for acts to ride up to the Putnam Building in their autos (those who are lucky enough to own one) when they desire to see any one in that edifice. One day last week Jack Wilson looked at the bunch of cars, which included several new ones, and said, "Well, after looking over some of these that are here now I think I'll leave mine around the corner. This company is too fast for it here."

If the idea that Edwards Davis has of billing himself Edwards Davis, M.A. (meaning Master of Arts) should spread we shall probably see the following acts billed this way: Joe Welch, G.H.C. (meaning Great Hebrew Comedian); Julian Eltinge, P.F.I. (Peerless Female Impersonator); Lew Dockstader, M.K. (Minstrel King). Sister acts may even get the habit and bill themselves Giddy and Giddy, C.B. (meaning Charming Blondes). We hope it stops where it started.

They ought to call Joe Wood "the Golf Ball Agent." It seems the harder they try to knock him down the higher he bounces up.

We have had The Girl from Maxim's and The Girl from Rector's, and now we are going to get The Lady from Jack's. Can we expect The Dame from Child's or The Skirt from Codrington's? If The Girl with the Whooping Cough is a hit we are liable to get The Lady with the Measles or The Girl with the Gout, who knows?

Willie Holt Wakefield is giving away an automobile at the Plaza this week. Why not give away something useful, like a case of eggs, or a couple of pounds of beef. They are selling at automobile prices these days.

Fred Ward was at the Marathon Derby last Saturday cheering for Jim Crowley. He said as long as there was none of his kind in the race he picked out the next thing to it, an Irishman.

Why not settle the question of who should rule the vaudeville field by organizing a baseball team to consist of nine male acts from each of the circuits and let them play a series of games? We suggest the following teams: On the U. S. C. team—George Egan, Nat Willis, Loney Haskell, Harry Bulger, Bert Williams, Stuart Burnes, Harry B. Lester, Al. Johnson, and Bert Leslie. The William Morris team—Julian Eltinge, James J. Corbett, Billy Dillon, Harry Lauder, George Lashwood, Joe Welch, George Primrose, Harry Cooper, and James J. Jeffries. Phil Nash and Ed Bloom could umpire. Play ball!

Up to date there are about 42,965, more or less, "rag" songs on the market. The music publishers are like a lot of sheep, one starts something and they all follow. It would be nice if one of them started paying song writers what was really coming to them; but no, it never can happen.

Dave Kraus, of Sullivan and Kraus, put on a benefit for St. Joseph's Roman Catholic Church at West New York a week ago Monday night. The affair was a huge success, about twenty acts volunteering their services. Dave is a headliner on the Good-fellowship circuit.

We can now expect to be flooded with moving pictures of Roosevelt's trip through Africa. In our mind's eye now we can see "The Roosevelt Party Shooting Elephants," "Mr. Roosevelt Shaving Himself," "Kermit Roosevelt Spearheading Killie Lou Birds," and other such film titles thrown on the M. P. sheets.

As the winter days are being left farther and farther behind, that "two weeks' notice" thing is coming nearer and nearer. Martha Whelan, of the Four Happy Whelans, is seriously ill at her home in Bridgeport, Conn. Her many friends are hoping for her quick recovery. Meanwhile Joe and Minnie Whelan are working as a team doing a piano act.

If some of the agents who book acts for one day in each place were to book an act for a whole year that way they'd have to send a truck around for the contracts.

Charles H. France, "The Boy from Home," opens on the United time week after next with his new single act. Not that we have any personal interest in the gentleman, although we admit he helped to fill up a little space now and

then, we just ask in a casual manner, "Where, oh, where is Dr. Cooked—beg pardon, Dr. Cook?" Send your answers to the "Discovery Editor."

Eddie Keller has a new automobile. That speaks well of the people in Yonkers. They must like the shows Eddie serves up at the Warburton Theatre.

Some years from now, when William Morris has that full season's work he advertised two years ago, a lot of acts will feel much better and eat more often.

Elbert Hubbard (Fra Elbertus) is a bit in vaudeville, they say. Carrie Nation was there some time ago. Now when they get William Randolph Hearst they'll have all the great Americans left.

THOMAS J. GRAY.

## BARNUM AND BAILEY'S CIRCUS

The "Greatest Show on Earth" Plays the Second Week of Its Engagement at the Garden.

Barnum and Bailey's Circus is now in the second week of its engagement at the Madison Square Garden, where, as in years gone by, it is playing to thousands of delighted sightseers, of every age and from every clime and land. This is the first engagement of the Barnum and Bailey show in several seasons, but, nevertheless, it seemed perfectly natural to see the billing and announcements of the famed organization, which in years past has entertained so many thousands in the big amusement arena.

The circus of to-day in the main does not differ materially from the circus of a generation ago, although it is more mammoth and costly. The "three ring" show has long been familiar to the metropolis and the sight of several big acts going on at the same time, and which was first instituted by this same circus management, has come to be an expected part of the big entertainment. There are about a dozen acrobatic acts of various sorts that have never before

## BUNK BALLADS

By THOMAS J. GRAY

## "Your Father is an Agent, so We Don't Eat To-day"

"Mamma, I am hungry," said a lad with curly hair;  
"Can't you see my feet are getting thin?"  
How I wish that you'd get some eggs and fry me a pair;  
In a week I'll be all bones and skin.  
Why, a good beef stew to me would be a novelty,  
If I saw a steak I would drop dead."  
His mother took him in her arms and kissed him lovingly,  
And with tear-filled eyes to him she said—

CHORUS.

"Your father is an agent, so we don't eat to-day.  
The actors now are trying to take his graft away;  
If he don't get a change of luck,  
I think he'll have to drive a truck.  
Your father is an agent, so we don't eat to-day."

Then from a Correspondence School their young daughter soon came home,  
Where she studied plumbing for two years.

She kissed the family sweetly, was glad to see her own,  
Then she rushed to the ice-box with cheer,  
She opened up the ice-box, but it was full of coal,  
There was not a bit of food inside.  
"When do we eat, mother?" she asked with all her soul,  
Her mother shook her head and then she cried—

CHORUS.

"Your father is an agent, so we don't eat to-day.  
Folk forget the five per cent, that they're supposed to pay.  
He may lay his books on the shelf,  
And go and do an act himself.  
Your father is an agent, so we don't eat to-day."

played in New York, some of them showing a marked advance in their particular line of endeavor over their predecessors of the early days of circosdom. There are the usual big company of clowns, with the up-to-date Chantecler, Teddy and his huge wagon load of captured tumbler, the modern Oriental snake dancer, in burlesque, the automobile "joy rider," a burlesque Spanish bull fight, a suffragette band, and other travesties upon modern affairs of interest.

There is the usual long series of equestrienne, acrobatic tumbling, aerial and similar acts, calling for strength, endurance and skill of the highest order. There are the familiar and always exciting races of many sorts; while the opening procession is quite as magnificent and as "showy" as ever before.

The two big feature acts are the Balloon Horse, "Juniper," and "Desperado."

The former is a remarkably hazardous act. A woman, clothed in white riding habit, appears mounted on a snowy white horse. A platform is lowered from the top of the building to the arena, it being suspended from a huge balloon. The woman rides her horse upon the platform, which is slowly elevated to its former great height. The house lights are dimmed and then a series of fireworks are discharged from the sides of the aerial stage, the horse standing without a movement until the last spark has gone out when rider and horse are again lowered, and they make a dash around the arena. Miss Carroll is the name of the rider, who thus takes chances on her life and limb twice daily.

The "Desperado" act was first presented last year by the Ringling Brothers' Circus and later at the Hippodrome. It appeared that the present man (he may be the same one as before, however) makes a longer dive through the air before he alights upon the slide. It is one of the most daring acts ever presented and sooner or later the performer is likely to meet with serious mishap, if not death.

## NEW ACT SCORES.

Robert Rodart's one-act play, The Fight in the Light-house, Theodore Fritsch in the lead, opened at Keith's Boston, Monday, March 28, as second headline act, and on Tuesday, owing to its demonstrative reception by the audience, the management moved it up to first headline position. The Boston press was a unit in its praise, and commended Mr. Fritsch for his powerful acting.

## VAUDEVILLE.

**PRUDENTIAL VAUDEVILLE EX. "THE CLEVELAND CIRCUIT"**  
535-537-539-540 & 542 Kalkbrenner Theatre Bldg. 1402 Broadway, New York  
**WHY** Do "Cleveland Vaudeville Circuit" Theatres outnumber any two others?  
Do ALL PARKS, FAIRS, THEATRES, BOOKED BY CLEVELAND make MONEY?  
POSITIVELY THE LARGEST—THE ONLY INDEPENDENT BOOKING OFFICE

## AMONG AGENTS AND PRODUCERS.

Roberts and Little, a new team from the West, are in the city for the purpose of booking their new act, The Child Trainer, written expressly for them by Charles Horwitz. The act has scored a big hit in the West and will no doubt repeat its success here.

Sheen and Warren declared Little Quinine, the new travesty written for them by Charles Horwitz, to be the best vehicle they have ever had. It is one continuous laugh, and it is reported that their performance at the Fulton, Brooklyn, recently was rewarded with four and five curtains at every performance.

Charles A. Loder and company are meeting with continued success in the East with The Gobbler's Christmas, the one-act play of humor and pathos written by Charles Horwitz.

Helena Frederick will return to vaudeville early in April in a one-act musical comedy. Miss Frederick is supported by seven dancers and singers. Jack Mason is staging the production.

Hal Reid was seen for the first time in this vicinity in a new playlet written by himself when he appeared at the Hudson Theatre, Union Hill, N. J., last week in The Girl and the Hanser. It is a condensed melodrama of the type for which Mr. Reid has always been noted.

Florence Modena opened recently at Davenport, Ia., in a new sketch by Mrs. Gardner

## VAUDEVILLE.

## LATE NEWS FROM LONDON.

Interviews with English Vaudeville Managers on the Big Merger.

LONDON, March 28.—In one of the Gilbert-Sullivan comic operas, The Sorcerer, to wit, the Vicar, who had been "a pale young curate," asserted, in song, that "the vicar is charged with anxiety numbers." I repeat that I cannot make this assertion in this Eastside concerning our theatrical and variety (or "vaudeville") managers.

Alas! there is, no love lost between them, as the old English saying is, "Kissed but do I find a lack of love, and an excess of what I may call cut-throat competition among variety impresarios. And now, forthwith, under a pretence of adopting the Scriptural admonition and seeking peace in order to 'make' it. Many of our music hall (or vaudeville) managers are combining not only with each other, but also with sundry American managers and managers.

As on your side, so on our side, of late weeks, our journals and our clubs have teemed with talk all about these combiners and with dark some hints as to what may happen—or be made to happen—against all music hall rulers who refuse to "join up" with this or that combination, syndicate or merger.

Many interviews have appeared concerning the views and the arrangements of all the more or less mighty managers and syndicates concerned, name Walter Gibbons, Alfred Butt, Walter De Frece, the late Thomas Barrasford, representative of Citizen Martin Beck, of your vast Orpheum Circuit, and other huge American vaudeville enterprises. Also William Morris and certain of those of his inclining have been bombarded by British newspaper men.

Inasmuch as the chief specimens of these interviews appeared in the London "Referee" and were extracted by a certain New York Dramatic Mirror correspondent whose signature starts with "G" it need scarcely be added that all those interviews were as authoritative as they were up-to-date. The said interview attracted had quite pleasant and interesting chats with all the English managers and combiners concerned, and a really delightful talk with smart Citizen Beck and his able lieutenant, Luescher, just as both were reeling for your shores a few days ago.

The state of these "merger" matters at the moment of mailing seems to be that negotiations are absolutely fixed for the aforesaid British batch of amalgamated managers to amalgamate with the American managers mentioned, and to interchange English and American artists and acts. Beck tells me that his connection with this huge Anglo-American merger will enable that combine to offer artists three years' contracts—two years in the American States and one year in the British Isles.

Just now I again interviewed Walter Gibbons, who is the head of the London Theatres of Varieties, Limited, and the booker recently of all the Barrasford bookings. Gibbons told me that there has now just been added to the aforesaid Anglo-American merger the interests of the Syndicate Halls or the Varieties Consolidated, which concern comprises such leading London variety houses as the Tivoli, the Oxford, the London Pavilion, and some sixteen other metropolitan music halls. I learn, furthermore, that, notwithstanding sundry vows to the contrary, even the great Moss and Stoll Empire concern, the biggest of all the English variety concerns, may yet "link up" with this merger.

GAWAIN.

## WILL REMODEL THE VICTORIA.

William Hammerstein announces that he will shortly remodel the Victoria Theatre, rebuilding the balcony and gallery, and erecting a new proscenium arch, as well as new staircases. This will give a much larger capacity to the house, it now seating a little over 1,300, while the new arrangement will seat nearly 1,800.

## AGENTS AND PRODUCERS

BENTHAM, M. S. Long Acre Bldg., N. Y.

GORDON & SOLOMON Suite 400-5, Gaiety Theatre, B'way and 45th St.

Great Eastern Vand. Ex. 320 W. and St. R. K. Saenger, Gen. Mgr.

HART, JOSEPH New York Theatre Building, New York

KELLER, EDW. S. Long Acre Bldg., N. Y.

LASKY, JESSE L. Hudson Theatre, New York

LOVENDERO, CHAS. Keith's Theatre, Providence, R. I.

MASON, JACK (Producer) Hotel Flanders, N. Y.

NAGELY & BENNETT Box 12, Times Square Station, New York

ROLFE, B. A. 401 Long Acre Bldg., N. Y.

SAMPTER, MARTIN M. Gaiety Theatre Bldg., New York

The W. W. STEINER CO. Managers & Producers, 315 Long Acre Bldg.

## UNA CLAYTON

Week April 11, St. Paul—Orpheum.

## ED GRAY

N. Y. C. "THE TALL TALE TELLER"



**Wire or write**  
**A. B. MORRISON, Manager**

**A. B. MORRISON, Manager**



**WYOMING.** Sheriff 2. The Counterfeiters, matinee, 3. Polly of the Circus 8.—ITEM: Vaudeville will commence 9; booked by Paul Goudron, of the Sullivan-Conside Circuit.

**ROCHESTER.**—METROPOLITAN (J. E. Reid): The Girl of the Year March 23; to fair business. Monte Cristo 25. Polly of the Circus 6. The Girl of the Golden West 8. Minneapolis Symphony Orchestra 9. Morgan Stock co. 11-16.

**NORTHFIELD.**—AUDITORIUM (A. K. Ware): Count of Monte Cristo March 31. Flora the Vase Repertory co. 4-9. Carleton College Girls Club (local) 13. Hidden Hand 14.

**WINONA.**—OPERA HOUSE (O. F. Burlingame): The Heart of Alaska March 29. The Money and the Girl 1. The Goddess of Liberty 5. Top o' th' World 9.

**SHARON.**—PARK OPERA HOUSE (F. G. Hall, res. mgr.): Carleton College Girls Club March 23; pleased small house. Wildfire 1. The Virginian 4.

**ALBERT LEA.**—BROADWAY (F. H. Malley): Polly of the Circus 1. The Goddess of Liberty 3. Top o' th' World 10.

## MISSISSIPPI.

**VICKSBURG.**—WALNUT STREET (Henry L. Mayer): Little Johnnie Jones 13; fair co. and performance; light business. The Three Twins 22; emphatic hit, to heavy house; Bessie Clifford made great impression. J. E. Dodson in The House Next Door 28; large advance sale. The Time, the Place and the Girl 4.—ITEM: Some of the Little Johnnie Jones co. attached the baggage for back pay and the co. disbanded. A fund was raised by local citizens and those who needed it were given tickets to their houses.

**JACKSON.**—CENTURY (S. C. Marshall): The Three Twins March 23; S. R. O.; excellent; Bessie Clifford as the Yama girl capturing the house and receiving many curtain calls.—ITEM: Bessie Clifford and Victor Mauley have signed for another season in The Three Twins.

**MEMPHIS.**—OPERA HOUSE (W. E. Jones): The Three Twins March 24; excellent co.; fair business; play highly appreciated as one of the best of the season.—ITEM: No further booking this season.

**COLUMBUS.**—THEATRE (James W. Newby): The Mighty Haag co. March 28. St. Louis Amusement co. 26-2.

**BILOXI.**—DUKATES (Low Rose): Vaudeville and pictures March 21-26; pleased good business.

**GULFPORT.**—THEATRE (Ed. Lang): Three Twins March 26; good co. and house.

## MISSOURI.

**ST. JOSEPH.**—TOOTLE (C. U. Philley): The Servant in the House March 22; a fine play; scored with good business. Columbus Club Minstrels 21, 22. George Arliss in Septimus 31.—LYCEUM (C. U. Philley): Beverly 20-23; well presented by a good co.; business good. The Kentucky Belle 24-26; one of the best of the season. Graham and Randall, Burkhardt and Berry, and Hilda Partridge were decided hits in the olio. Frank Graham was especially good in a short burlesque sketch. Business good. W. B. Patton in The Blockhead 27, 28. Miner's Americans 31, 2.—AUDITORIUM: Heavy-weight wrestling match 23.

**JOPLIN.**—THEATRE (W. W. Bray): A Gentleman from Mississippi March 24; Hurr McIntosh as the senator; fine co.; good business. Traveling Salesman 25; Mark Smith as the salesman and Miriam Nesbit as Beth; fine co. and good business. The Climax 27; Pauline Perry as Adeline; matinee and night; good co.; fair business; deserved better. Blanche Walsh in The Test 31.—NEW CLUB THEATRE (L. F. Ballard): Louise Hutchinson Stock co. 23-39 in The Counterfeiter. A Parisian Princess 27-30; good co.; fair business.—ITEM: This co. remains indefinitely.

**HANNIBAL.**—PARK (J. B. Price): Beverly March 25; fair co., to fair house. Ma's New Husband 26; pleased two fair audiences. The Hickman-Bessey co. in repertoire 28-2. The Climax 4.

**MEXICO.**—OPERA HOUSE (A. B. Waterman): Yankee Doodle Boy March 30. The Third Degree 6. As Told in the Hills 15. The Traveling Salesman 21.

**COLUMBIA.**—THEATRE (R. B. Stocks): Griffith, the hypnotist, March 27-1; fair, to medium business. The Climax 2. The Third Degree 5.

## MONTANA.

**BITE.**—BROADWAY (James K. Haslet): Garnett, Hypnotist, March 27, 28. Jeanne Russell in Cousin Kate 29. Robert Edison 9, 10. Robert Mantell 12, 13.—FAMILY (G. S. Crawford): Stock co. 27-2 in Escaped from the Harcom. The Scout's Revenge 3-9.—ITEM: E. A. Skillings, of the Majestic, after 608 performances, without missing one, leaves 29 on a short vacation, made imperative on account of his son's ill health. He will go to the mild climate of southern Idaho for about a month.

## NEBRASKA.

**LINCOLN.**—OLIVER (F. C. Zehrung): Polly of the Circus March 21; excellent, to good house. Brewster's Millions 23; good, to small houses. The Servant in the House 24, 25; was very good, to scanty houses. The Great Divide 26; was excellent, to good house. The Top o' th' World 29. Blanche Walsh in The Test 30. David Higgins in His Last Dollar 31. Max Fisman in Mary Jane's Pa 1, 2.—LYRIC (L. M. Goodman): The Honeycomb 21-26; was well produced, to good houses. The Red House 28-2. Temperance Town 4-9.—ITEMS: The Orpheum offered a good bill 21-26 to good houses.—The Pionayre String Quartette on the University course, will give a concert at the Oliver 5.

**FOREST W. TEBBETTS.**

**FREMONT.**—LARSON (W. A. Lowry, res. mgr.): Way Out West March 21 by William Gresham's Players; pleased. Polly of the Circus 23; delighted packed house. Isle of Spice 26; good, to good business. Girl of the Golden West 28; excellent co., fair business. Max Fisman in Mary Jane's Pa 31.

**GRAND ISLAND.**—OPERA HOUSE (H. J. Hartenbach): The Girl of the Golden West March 25; poor business. Culligan and Rock-wald's Minstrels 28; fair business. Max Fisman 30. Top o' th' World 1.

**NORFOLK.**—AUDITORIUM (M. W. Jencks): Polly of the Circus March 25; fine performance, to capacity. The Girl of the Golden West 29.

## NEW YORK THEATRES.

**THE NEW THEATRE**  
Central Park West Tel. 8800 Col.

Last Performances this Season of the Following Plays:

Tues. Eve., 8:15	Twelfth Night
Wed. Mat., 2:30	Sister Beatrice and Don
Wed. Eve., 8:30	Griffin
Thurs. Mat., 2:30	The Winter's Tale
Thurs. Eve., 8:30	Sister Beatrice and Don
Fri. Eve., 8:30	The Winter's Tale
Sat. Mat., 2	The Winter's Tale
Sat. Eve., 8:30	The Nigger

SETHOVES

Seats two weeks in advance, \$2.00 to 50c.

## NEW YORK THEATRES.

**HACKETT** Theatre, 42d Street West of Broadway  
Evenings, 8:15  
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Tel. 44 Bryant  
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Beginning FRIDAY EVG., APRIL 9

**Grace La Rue**  
IN  
**MOLLY MAY**

## NEW YORK THEATRES.

**LIBERTY** Theatre, 43d St. West of B'way  
Evs. 8:15. Mat. Wed. & Sat. 2  
Klaw & Erlanger Managers

CHARLES FROHMAN presents  
**THE FANTASTICAL MUSICAL COMEDY**

By AMBRIENT and THOMPSON  
Made by Lionel Monckton and Howard Talbot  
COMPANY OF 100  
Including American and London Favorites.

**GAITY** Theatre, 46th St. and B'way Evg. 8:15 sharp; Mat. Wed. and Sat. 2  
COHAN & HARRIS present  
SEASON OF SONGS WITH THE

**FORTUNE HUNTER**  
with JOHN BARRYMORE  
THE BELASCO Theatre, West 44th St. near Broadway. Evg. 8:15. Matinee Thurs. & Sat. at 2:15.

DAVID BELASCO presents  
**THE LILY**  
Adapted from the French of Wolf and Leroux by David Belasco  
With Distinguished All Star Cast

**BELASCO** Theatre, 43d St., near B'way Evg. 8:15. Matinee, Sat. 2:15

DAVID BELASCO presents  
**CHARLOTTE WALKER**  
in EUGENE WALTER'S new play  
**JUST A WIFE**  
LYCEUM 46th St., near B'way. Evg. 8:15. Mat. Thurs. and Sat. at 2:15.  
DANIEL FROHMAN Manager  
HARRISON GREY FISKE presents

**MRS. FISKE**  
AND THE MANHATTAN COMPANY  
in  
**PILLARS OF SOCIETY**  
By HENDRIK IBSEN  
And 14 performances (April 11 to April 23), "Hannele," by Gerhart Hauptmann, in conjunction with "The Green Cockade," by Arthur Schnitzler.

**NEW AMSTERDAM** Theatre, 41d St. West of B'way.  
Evg. 8:15. Matinee Wed. and Sat. 2:15

**HENRY W. SAVAGE OFFERS** THE DRAMA THAT THRILLED ALL PARIS  
BY ALEXANDRE BISSON

**NEW YORK** Theatre, B'way, 45th St. Evg. 8:15; Mat. Wed. and Sat. 2:15  
Special Wednesday Mat. 2:15 to \$1.50  
HENRY B. HARRIS presents  
The New Whimsical Musical Comedy,

**A SKYLARK**  
With a Cast of 100  
Book and Lyrics by William Harris, Jr.  
Music by Frank G. Dessert

**BURLINGTON.**—AUDITORIUM (Charles M. Lanning): Pictures to good houses, with the customary week-end overflow. With but few exceptions, the house has been open continuously since May 30, 1907. Vaudeville 31. All star vaudeville 26, benefit B. P. O. E. The Servant in the House an early attraction.—ITEMS: The Newtwoods and Their Baby is one of the bookings for next season. They in all probability will open the house the latter part of

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## NEW HAMPSHIRE.

**PORTSMOUTH.**—THEATRE (F. W. Hartford): Henrietta Crossman in Sham March 24 pleased audience immensely. The Bennett-Moulton co. 25-30 opened to fair business. Plays: The Daughter of the People, St. Elmo, and Faust. Princess Phoebe (local) 4, 5. Creator's Band 6. Man of the Hour 9.

## NEW JERSEY.

**TRENTON.**—TAYLOR OPERA HOUSE: Al. H. Woods presented The Girl with the Whopping Cough March 28; was well received and caused many laughs. The play is by Stanislaus Stange and deals with a phase of New York life which, while it appeals to many, would not be suitable for a Sunday school entertainment. The cast included Dan Morley, George Anderson, Jack Henderson, Charles P. Morrison, George Richards, Edward Burton, John Harvey, Nena Blake, Blanche Gordon,

Vida Whitmore, May Booley, Dallas Weiford, Valenska Suratt, Amelia Summerville and Kleanor Gordon. Wallace Rittinger 8, 9. Cole and Johnson 11-13. Elyse Bellew 14. Charles Grapewin 18.—ITEMS: The Trenton Lodge of Elks are about ready to build a new home. A central location has been purchased and a \$50,000 building will be erected immediately. The officers of Lambertville Lodge conferred the degree on a large class 31 in a most impressive manner. After the work of the lodge a social session was held, at which Manager Moses presented the following, who are appearing at the Trent this week: Jane Boynton and Pan Bourke, Lester Lowman, Edwin Phelan, Hun Granville and wife, Will Rogers, and Griff, the Jeeling Jangler. Their efforts were very much appreciated.—The following were among Mr. A. H. Woods' guests 28 to see The Whopping Cough Girl: Charles Osgood, Walt Moore, Tom O'Brien, Hugo Siegfelt, Martin Herman, J. J. Cassidy, R. M. Baker Staff, Robert Benjamin, Miss Carrie King, Thomas J. Riley, Joseph Fiberman and Ralph Kohn.  
ALBERT C. D. WILSON.

Amst.—Accompanied by a party of friends, Manager Lanning drove his touring car to Atlantic City 27 in order to join the Easter group at that famous resort. The jovial spirits of the local lodge of Elks, No. 990, who will manage the benefit to be given by them, are putting forth strenuous efforts to make it an event extraordinary.—Joseph R. Oberman, of the Auditorium stage crew, has been appointed on a board of census enumerators.—S. Leonard Davis, who, with Mr. Payne, appeared in a musical act at the Auditorium 26, is certainly a pianist possessing rare ability. Mr. Davis is a blind musician and the manner in which he handled difficult compositions was indeed wonderful and his work was roundly applauded.

**J. WILL, HERR.**  
**ATLANTIC CITY.—NIXON'S APOLLO** (Fred R. Moore): H. B. Harris presented a play March 21-26, in which May De Souza was very charming in the leading role. The cast included John Glavin, Grace King, Ralph Harris, Harry Friedman, Anna Ford, Eddie Davis, Edward Chambers, Jack Terry, Claire Marshall, Harrison Brockbank, Clarice Vance, Hazel Cox and Gertrude Taylor. Scenery, costumes and music surpassed anything seen here of late. Audiences were large and appreciative. U. of P. Mass. and White. In the Court of Mahomet, 27, matinee and evening, great capacity at both. Goddess of Liberty 28-30; excellent performance; pleased large houses. The Lady from Lobster Square 31-2, with Georgia Caine, William Brewster, Lucy Weston Lillian Lee, Bobby Hurst, with Wallace Collier, 4-8.—**SAVOY** (Harry E. Brown): David Belasco presented in Marriage a Failure 2-2. In the cast were Frank Northrup, Jane Cow, James Bradbury, Louise Macintosh, John Webster, Blanche Yurka, Gilmore, Helen Johnson, Josephine Bernhardt, William Morris, James Sutherland, Robert Rogers, Louise Weller, Langford, Josie M. Sullivan, John Randall, Gertrude Vandell, W. J. Ferguson, Jane Gray, F. Weston, Lando, Louise Ripley, Frank Manning, John Reinhardt, John Theise, Marjorie Polk and Frank Denney. French Opera co., of New Orleans, 4-9.

**PATERSON.—LYCEUM** (F. J. Gilbert): Offered East Lynne March 28-30, which failed to draw the usual good houses; co. capable. The Fatal Wedding 31-2; only drew fair houses. The Lion and the Mouse opens for week's stay 4 and business promise to be big. George Sydney in The Joy Riders 11-13. Three Weeks 14. Via Wireless 18-23.—**EMPIRE** (A. M. Brummann): Did well 28-2 with Charles O'Malley, Wood and Barrington, Lillian Stone, Milton and Dolly Nobles, Harry Thomson, and Dore and Russell.

#### NEW YORK.

**ALBANY.—HARMANUS BLECKER HALL** (J. Gilbert Gordon, res. mgr.): Madame Lina Caratieri, prima donna of the Manhattan Opera co., and Gertrude Harold, tenor of the same co., appeared here March 28 in a delightful concert. Both artists were given an ovation by a large and thoroughly representative audience. The Pachelbel Club, of St. John's Academy, presented a musical frivolity. The Brigand of Bolmar, afternoon of 30, a large and highly pleased audience was present. The principal roles were admirably played by Frank A. Sloan, Arthur T. Huston, Guido F. Verbeck, Cornell University Students in The Mist Man 31; Little Stock co. in The Hypocrite 29-2; gave performance to tremendous business. Southern-Marlowe in Romeo and Juliet 4. Little Stock co. 5-9 in The Great Divide.—**EMPIRE** (James H. Rhodes, res. mgr.): Clark's Runaway Girls, led by the clever Irish comedian, Jack Reid, gave the usual satisfaction 24-26 in immense business. Vanity Fair co. 28-30; featuring Billie Ritchie and Rich McAllister; entertained crowds. Al. Reeves 31-2. Dainty Duchesse 4-6. Noble's Knickerbockers 7-9.—**GAIETY** (H. B. Nichols): Curtin's Broadway Girls put on a two-act musical comedy, and the entire co. was seen to good advantage 24-26. Two Ladies 28-30, with Billy Spencer and Billie, dancer, as special feature packed the house at each performance. Coxy Corner Girls 31-3. Bohemians 4-6, in conjunction with Neil Wolgast light pictures.—**MAJESTIC** (Emil Dubois): Excellent vaudeville features and motion pictures served to fill the house 28-2.

U. W. HERRICK.

**ELMIRA.—LYCEUM** (Lee Norton, bus. mgr.): Cornell Masque in The Mist Man March 26; capacity delighted; J. Sloan Passett, Jr., of this city, scored an emphatic hit in the title role, and the entire production was most commendable. De Wolf Hopper in The Matinee Idol 29; splendid production; laudable; Mr. Hopper won applause without stint and strong in his supporting co. were Harriet Burt, Joseph Santley, Berta Mills, Trixie Moor, George Mack, George Backus, Kathryn Salopola, and George Wilson. Our New Minister 5. Henrietta Crossman in Sham 6. Fritz Schen 7. Two moving pictures 8. Beverly 9.—**ITEMS**: Frank E. Tripp, of the Mozart Theatre, general press representative of the Mozart Circuit, was one of the principal speakers at the annual dinner of the Chemung County Society at the Hotel Manhattan, New York City, 28. Mr. Tripp's humor made up for the unavoidable absence of Simeon Ford, who was prevented from attending by illness.—Fred U. Swartz is to erect a new theatre at Penn Yan, N. Y., to be ready for occupancy in the Fall. Penn Yan has been without a legitimate house since the burning of the Taver Lyceum Theatre in 1867.—Fred Roth has joined the Price and Butler Stock co.

J. MAXWELL BEERS.

**ROCHESTER.—LYCEUM** (M. E. Wolf): The Queen of the Moulin Rouge March 28-30; pleased large houses; the musical numbers were particularly effective and all of them were well done. Molly May, with Grace La Rue, played a return engagement at the Lyceum 31-2, to his business prominent in the cast were Sydney Grant, James E. Sullivan, Kate Holla and Eva Fallon. De Wolf Hopper in A Matinee Idol 4. Ruth St. Denis in her Hindoo Dance 5. Antoinette 9.—**COOK'S** (F. G. Farley): Night Belles 28-30; big business; the old place has been improved by some clever specialities and some very effective musical numbers; Bryne brothers were as capable as ever in their acrobatic offerings. The Squaw Man 31-2; pleased large houses; the cast was a large and excellent one. Fluffy Bunnies 4-6. Hanlon's Superbs 7-9.—**CORINTHIAN** (H. G. Jacobs): Knickerbocker Burlesques 28-2; the musical features, with the usual odd, amused large houses; Woolley and Adams pleased with their parodies, and Lena and Moll gave a grotesque novelty. The Merry Widow 4-9.

**SYRACUSE.—WITTING** (John L. Kerr): Anna Held in Miss Innocence attracted well March 28, 30. Charles A. Bignow, principal comedian of the co., resigned 26 and his part was played by his understudy. The Cornell Masque in The Mist Man, to packed house, 29. Grace La Rue returned in Miss Molly May, 29.

fair business, 30. De Wolf Hopper 1, 2. Bright Eyes 4-9.—**BASTABLE** (B. Bastable): The Squaw Man drew well 28-30. Viola Allen 1, 2. Superba 4-6. Fluffy Bunnies 7-9. A. BRIDGMAN.

**BINGHAMTON.—STONE OPERA HOUSE** (J. P. E. Clark): Clara Turner Stock co. in A Modern Lady, A Thief in the House and Don't Lie; Oh, You Kid! March 21-26; drew good houses. Molly May 4. E. H. Sothorn and Julia Marlowe in Romeo and Juliet 5.—**ITEMS**: After twenty-six years of activity in it, on April 4, J. P. E. Clark will retire from the theatrical business, severing all connections with the Stone Opera House and its present owner, Charles M. Stone, will turn the theatre over to O. S. Hathaway, of Middletown, who has purchased it. Neither Mr. Stone nor Mr. Clark will be in any way connected with this house in the future.—Mr. Hathaway is not unknown in this locality. He has for years been a personal friend of Manager Clark and is a veteran theatrical owner, owning and managing opera houses in Middletown and Oneonta, and operating leased theatres in Oswego and Randolph, Ohio.—The Stone Opera House was opened to the public in 1882. It was built by Mr. Stone at a time when the only theatre Binghamton possessed was a remodeled skating rink.—Manager Clark first took up his theatrical managerial duties on Thanksgiving Day, 1884, and has performed them continuously since. For the time he was associated with the late M. C. Delavan in the management of the theatre, but in 1895 assumed full charge. In 1902 the theatre was partly destroyed by fire, but it was rebuilt by Mr. Stone with a larger investment that made it practically fireproof.—For the past two years Mr. Stone has been in a receptive mood toward prospective purchasers, but has repeatedly declined to leave the theatre for any price. His desire was to sell it outright and sever his connection with the theatrical business.—It is the popular opinion that Mr. Hathaway will transform the theatre from a mansion to a union house. For several years there has been a boycott against the Stone, resulting from a difference with the Musicians' and Stage Employers' unions. With the establishment of a union house, this would be adjusted and the boycott lifted.—It is probable that Charles M. Donley and other long-time employees of the theatre will remain in the house under its new management.—Mr. Clarke will now devote his entire time and attention to the affairs of the Binghamton Railway Co., of which he is general manager.

**WATERTOWN.—CITY OPERA HOUSE** (W. Scott Mattraw): Florence Gear in Fluffy Bunnies March 23; Florence Gear pleased; John J. McCowan as Noggle Noggles made hit; Harry B. Rocher, fine, and Victor Le Roy and John McCreary deserve mention. The Home Minstrels 30, 31; far superior to Home Minstrels of the past; Charles A. Winslow scored decided hit by rendition of "Old Red Cradle" and "Put on Your Old Gray Bonnet," and "If I Had the World to Give You," by Earl Tuckerman, excellent; Thurston Lewis and Eugene O'Neil, more than made good; Billy Howard, Dell La Quee, Brainard Treadwell, all worthy of mention; Jack Stack an excellent interlocutor; setting for first part elaborate; overture and opening chorus arranged by Thurston Lewis; olio unusually strong; Eugene O'Neil in scene in "The Pirates of Penzance and The Gelsa," entitled The Pirates of Penzance; book, Jack Stack; lyrics, A. Knutson; music, Thurston Lewis, was a scream and far ahead of many a burlesque on the road. House in row from start to finish. Orchestra, under direction of Professor Fred Seymour. Capacity business on opening night and standing room for 31. Owing to demand for seats with house sold out performance to be repeated 6. The King of Tramps 9.—**ITEMS**: H. Webb Chamberlin, formerly manager of Antique Theatre, is now playing an indefinite engagement at the Orpheum. Co. included K. Charles Morse, Hertram Millor, J. P. Gallagher, William Parr, C. H. Kenneth, Gracie Whitche, Helen Devere, Laura Coburn, Dixie Waite, E. Bruce Fraser, manager of Antique, resigned 7, and re-entered the newspaper business as local and traveling representative. Successor not yet appointed.—H. Brooks Hooper, manager of Star, which closed, goes to manage Temple Theatre in Carthage.—Elks' Social Session postponed until 7.

**GLOVERSVILLE.—DARLING** (Will E. Gault): Grace La Rue in Molly May March 29 (return); matinee good business; night 8. O. sign displayed long before the curtain rose; performance fine. The Robinson Opera co. opened an indefinite engagement 31 in The Mikado to a packed house; Charles H. Hillman played the leading part in a capable manner, and Harry Burdham as Ko-Ko, the Lord High Executioner of Titipon, proved to be a real comedian, who could arouse a hearty laugh whenever he chose; Jerry O. Donnell has a pleasing tenor voice as Nanki Poo; W. H. Brown as the Pook Bah, and R. Burgess as Pish Tush made hits. The parts of the three little maids from school were taken by Lucy Reynolds. Audis Allworthy, and Anna Lichter, who were as cute and as pleasing as could be desired. Ester Campbell Knowles as Katisha was delightful, and as for the chorus they proved excellent. The Belle of New York 4-9. Under Southern Skies 1. Yankee Prince 13.

**CORTLAND.—THEATRE** (L. M. Dillon): Vaudeville and pictures March 21-25 to good business. Partello Stock co. 26-2; presented the following play to his business: Thoma and Orange Blossoms, Gilded Fool, Those Middleton Girls, The Devil, A Royal Prisoner, Lena Rivers, and The Hawk and the Dove; co. very strong and well balanced, and as a special feature John Dillon, from the Keith Circuit, in songs, parodies and dances, proved his title to be classed as a heaviest to the entire satisfaction of the audience.—**ITEM**: Ethel May, of The Mystery Girl, and her manager, Jack Allen, were pleasant callers 26.

**UTICA.—MAJESTIC** (J. O. Brooks): Anna Held in Miss Innocence March 28; pleased crowded house. The Mist Man 30, and De Wolf Hopper in Matinee Idol 31.—**NEW CENTURY AUDITORIUM** (Amherst Hamilton): Presented Much Ado About Nothing 31.—**NEW CENTURY MUSICAL CLUB** 1. Landlord Powers in Monsieur Beaucaire 2.—**HUBERT** (W. D. Fitzgerald): Vaudeville to crowded houses 28-2. Attractions included the Lakays, Four De Woffs, and the Old Soldier Fiddlers.—**ITEM**: Several G. A. R. members of this city were guests of Manager Fitzgerald 31.

**MOSES.—NEW THEATRE** (Spreiter and McDaniel): The Clara Turner co. opened March 29 for an indefinite stay. The opening attraction was A Merry Widow's Romance for the first three days, followed by A Thief in the House; business very large.—**PROCTOR**: Vaudeville and pictures 28-2 to capacity. George Sidney in The Joy Rider 14.—**ITEM**:

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Fred Walsh, of the Clara Turner co., is a Coaches boy, and was given an ovation 28, it being his first professional appearance in this city.

**SARATOGA SPRINGS.—BROADWAY** (John C. Gruel): Ormebee Stock co. opened March 28 with Under Two Flags to large and pleased audience; co. and production excellent; specialties fine. The Parson and the Convict 29. A Sailor's Sweetheart 30 to good business. Emma Bunting in Polly Primrose 6.

**NEWARK.—SHERMAN OPERA HOUSE** (Claude Palmatier): Daniel Boone March 31. Colgate University Dramatic Club will present The Rivals 1. Vaudeville for benefit of the Eagles 4. The Girl from U. S. A. 7. Nye Stock co. 11-18. Edwin Hoyt in Ingomar 19. Girl from Hector's 22. Moving pictures on all dark nights continue to draw crowded houses.

**BINGHAMTON.—STONE OPERA HOUSE**: Has been sold by Charles M. Stone to O. S. Hathaway, of Middletown, N. Y. The transfer marks the retirement of Mr. Stone as owner and J. P. E. Clark as manager. Mr. Hathaway took possession 4.

**NEWBURGH.—ACADEMY** (Fred M. Taylor): Under Southern Skies March 26 to good

business; pleasing performance. Phil Ott's Comedians in Man and the Mummy. Boston Belle 27-30 to crowded houses; pleasing performance. Pictures 31. 1 to crowded houses; pleasing performance. In Panama 2. Beverly 4. Pictures 3-9.

**SCHENECTADY.—VAN CURELLE** (Charles G. McDonald): Emma Bunting and her stock co., indefinitely; playing to capacity houses; good.—**MOHAWK** (Charles Taylor): Vanity Fair March 31-2; good; excellent business. Knickerbockers 4-6; fair; well received.—**EMPIRE**: Tiger Lillies, with Zillah; good; business improving 31-2.

**POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE**: Nancy Butler co. March 28-2 pleased good houses. Plays: Polly Primrose, Sweet Clover, The Girl from Out Yonder, The Woman's Hour, Belle of Richmond, Trooper Billie, The Fire Brigade (local) 4. Primrose Minstrels 5. The Merry Widow 9.  
**ALBANY.—NEW JEFFERSON** (Reis Circuit Co.): De Wolf Hopper 4.—**BURTON-GRAND** (J. N. Ross): Harcourt Comedy co. March 28-2; good business. Plays: St. Elmo and The Blockhead. Same co. 4-9.—**BURTON**:

**AUDITORIUM (J. N. Ross):** Damrosch 31; big business.

**ONEONTA—THEATRE (Frank Foster):** Mother Goose Up-to-Date (local) March 29, 30; usual amateur performance, to good houses. Under Southern Skies 31. Phil Ott's Comedians 1, 2. Our New Minister 4.

**PALMYRA—OPERA HOUSE (H. L. Ayer):** Pictures and Florence Fox, sourette, March 29; good, to big business. Rochester University Glee and Mandolin club 31. Daniel Boone 1. Pictures and Edward Venton 2.

**GLENS FALLS—EMPIRE (J. A. Holden):** In Panama March 29; good business, to pleased. Under Southern Skies 30, matinee and night; business good; co. gave satisfaction. Phil Ott co. 4-6. Merry Widow 7.

**NIAGARA FALLS—ARCADE (Harry Marcey):** Vandeville March 28-29 drew good houses. Elks' Band Entertainment 29; excellent programme to capacity house.

**LOCKPORT—HOLME OPERA HOUSE:** Cyclose Minstrel March 29 (local); packed house; giving excellent satisfaction. Under Southern Skies 9. Fluffy Bunnies 28.

**ROME—LYRIC (Edward J. Gately):** Summer pictures and vaudeville opened to packed house March 28-29. Grace La Rue in Molly May 30. St. Mary's Benedi 6. The Passion Play 9.

**HORNELL—SHATTUCK OPERA HOUSE (Charles S. Smith):** Henrietta Crossman in Sham 7. Girl from Rector's 11.

**PERRY—AUDITORIUM (Max Andrews):** The Girl from U. S. A. March 15. Fluffy Bunnies 22.

**CORNING—OPERA HOUSE (Ernest J. Lynch):** Moose (local hospital benefit) March 29, 30, packed capacity. Our New Minister 6.

**WELLSVILLE—BALDWIN'S (Interstate Amusement Co.):** The Girl from Rector's 9.

**LYONS—MEMORIAL (Burt O. Ohmann):** Daniel Boone March 30; fair, to fair house.

#### NORTH CAROLINA.

**ASHEVILLE—OPERA HOUSE (S. A. Schloss):** Graustark March 23; very good co. and business. Manhattan Opera co. 28-29; opened to good business in Fra Diavolo. AUDITORIUM (S. A. Schloss): The Land of Nod 4.

**GREENSBORO—OPERA HOUSE (S. A. Schloss):** Forty-Five Minutes from Broadway March 29; excellent co., to S. R. O.; audience very enthusiastic.

#### NORTH DAKOTA.

**DICKINSON—OPERA HOUSE (Reichert and Ray):** The Wolf March 10, packed house. Vasta Herne (Mrs. Leslie Carter) 24; best ever seen here; good house. Shaun Aroon 17 (local talent) pleased packed house.

**JAMESTOWN—OPERA HOUSE (Morris Beck):** Mrs. Leslie Carter in Vasta Herne March 26; pleased fair house. The Virginian 28.

**BISMARCK—BLUOU (E. H. L. Vesperman):** Mrs. Leslie Carter in Vasta Herne March 25; delighted large audience.

#### OHIO.

**URBANA—CLIFFORD (Edward Clifford):** St. Elmo 7. Third Degree and Field's Minstrels to follow.—ITEMS: Quite a number of Urbana folks were so pleased with Billy Clifford in A Girl at the Helm, that they went to Bellefontaine 23 to again.—Lester Howard and wife, of St. Elmo, spent Holy Week visiting their old home here.

**SPRINGFIELD—FAIRBANKS (Harry A. Ketcham, bus. mgr.):** Her Husband's Wife March 28; a delightful comedy, and Mr. Miller received excellent support, to fair business. Lyman Howe 29; very good, to light patronage. Alma, Wo Wohnt Du? 30. The Servant in the House 31. Wolgast-Nelson pictures 1, 2. Cadet Band Concert (local) 5. Lillian Russell in The First Night 9. J. E. Dodson in The House Next Door 13.—GRAND (Springfield Theatre Co.): Allen Stock co. and Elmer May 28-29; satisfactory to fair houses. Plays: Anjia, the Singing Girl; The Fighting Parson; The Heart of Virginia; The Man Outside; St. Elmo, U. T. C. Down Where the Cotton Blossoms Grow; Man and His Mate; Miss May received very favorable comment for her work as the Mystery Girl.

**SANDUSKY—THEATRE (V. O. Woodward):** The Sunny Side of Broadway March 22, packed large audience. The House of a Thousand Candles 28 to fair sized audience. Maybelle Thompson in Little Miss Robinson Crusoe 30; topheavy house. The Manhattan Stock co. opened a week's engagement 27 to S. R. O. The following will be presented: Hearts of the Blue Ridge; The Slave Girl; Prisoner of Andersonville; The Man of Mystery; The Power of the Cross; The Girl and the Gambler; and The Man from Sacramento. The following vaudeville will also be presented: The Great De Vilbis, the Russell Sisters; Bertine Farnsworth; Jack Ball, and the Electric Trio.

**AKRON—COLONIAL (F. E. Johnson, res. mgr.):** A Stubbhorn Cinderella 9. Underlined: Rose Stahl in The Chorus Lady; Burr McIntosh in A Gentleman from Mississippi; The Newlyweds; The Travelling Salesman; The Servant in the House; Willie Collier in A Lucky Star; J. E. Dodson in The House Next Door; David Wardell in The Music Master; The Third Degree; Howe's pictures.—GRAND (O. L. Elsler): Ben Hendricks in Ole Glison March 24-25; light business. School days 28-30; school well liked when the roll was called; teacher and pupils gave satisfaction. Strongheart 31-2. Fantastic World 4-6. In Wyoming 7-9.

**YOUNGSTOWN—PARK (John Elliott):** Maude Adams in What Every Woman Knows March 14 gave an excellent performance with well balanced co. to S. R. O. St. Columbia's Dramatic Club gave an admirable presentation of a screening farce, The Day After 28, at Stubbhorn Cinderella 3. German Stock co. 7.—GRAND (Joseph Shagrin): The Merry Whirl 28-30; an elaborate production and pleased big house. School days, with Herman Timberg, 31-2. In Wyoming 3-5. Strongheart 6-8.

**CANTON—OPERA HOUSE (E. E. Rutter):**

Warm weather and Holy Week proved a bad combination for Hyde's Theatre Party March 21-24, although the co. pleased those who attended. St. Elmo, A Glittering Fair, A Scrap of Paper, and The Meddler being acceptably presented. The Guy Stock 28-29; also pleased light business with At Piney Ridge, Dr. Jekyll and Mr. Hyde, The Manxman, The Vampire, The Cry Baby, and The Rose of the Beach. Harry Adams in Paul Robeson Cinderella 7.

**ELYRIA—THEATRE (H. A. Dykeman):** Manhattan Theatre co. presented Dora Thorne March 17-19 to fair attendance. The Senator's Daughter 21-23 to better business, followed by Woman Against Woman 24-26, which closed their engagement here; business has been unsatisfactory for some reason. Elyria does not take kindly to permanent stock. Commencing 28th five acts of vaudeville will be given, changed twice a week. The Three Twins (return) 7.

**BUCYRUS—OPERA HOUSE (W. F. Gehrisch):** Grahame Stock co. March 21-25; fair attractions and business, with The Stepsons, A Fool for Fortune, The Two Orphans, The Runaway Wife, Camille, True Irish Hearts, and A Boy of the Streets. Denison University Glee Club 31. The County Sheriff date changed to 4. Elyria's Hand 6 (matinee). Lyman Howe (suspense King's Daughters) 11. Vogel's Minstrels 15.

**DAYTON—VICTORIA (William Sander):** Love Cure March 21; big house. Henry Miller 23 pleased good audience. Alma, Where Do You Live? 29; good; fair business. Servant in the House 1, 2. Olga Netherole 6.—NATIONAL (Gill Burrows): Woman's Way 28-30; fair; good business. Young Buffalo 31-2. Rose Melville in Six Hopkins 4-6. Newbywells and Their Baby 7-9.

**POMEROY—OPERA HOUSE (J. M. Kaufman):** The Cash Girl March 24 to good business; pleasing performance; Whitlock Davis particularly pleasing. The Chicago Ladies' Orchestra 25 drew a crowded house; programme satisfactory. Phil Gilmore in The Mummy and the Humming Bird 1.

**NEW PHILADELPHIA—UNION OPERA HOUSE (A. A. Bowers):** Graustark March 24; fair house; pleased. Manhattan Stock co. 4. The Newlyweds and Their Baby 12. Lyman Howe 23. Elks' Minstrels (local) 28, 29.

**FOSTORIA—ANDRES OPERA HOUSE (Carl Smith):** The Man on the Box March 25 to poor business; good performance. The Ferdinand Grahame co. opened 29 to fair business with The Steppson.

**BELLEFONTAINE—GRAND (C. V. Smith):** Amnden Stock co. March 28-29 opened with Falsely Accused to good business; pleased.—ITEM: Manager Smith is very desirous of securing good stock co. for May.

**CRESTLINE—OPERA HOUSE (George H. Beck):** Robert Robinson's St. Elmo March 29; fair, to good business. The County Sheriff changed to 5. John V. Vogel's Minstrels 14. Across the Great Divide 25.

**MANSFIELD—OPERA HOUSE (Allbaugh and Doeright):** The Man on the Box March 25; pleased good house. William H. Ferris in Montana 30; good house and co. Three Twins 1 and a return engagement 8.

**CONHOCTON—SIXTH STREET THEATRE (John Williams):** Graustark March 25; pleased fair house. Lyman H. Howe 28; pleased fair business. Man on the Box 30; pleased good business.

**ASHTABULA—LYCEUM (S. F. Cook):** House of a Thousand Candles March 29; fair, to good business. Kirk's Concert Band 30 gave excellent entertainment to fair business; under auspices of local Ows.

**PIQUA—MAY'S OPERA HOUSE (Charles H. May):** Polly of the Circus March 28; fair house; good performance. The Third Degree to follow.

**Tiffin—OPERA HOUSE (C. F. Collins):** Ye Colonial Stock co. March 29-30; presenting Slaves of the Orient to full house; audience well pleased.

**NORWALK—GILGER (W. A. Roscoe):** Polly of the Circus March 28 (return) pleased fair sized patronage; good co. A Stubbhorn Cinderella 5. A Gentleman from Mississippi 11.

**ALLIANCE—COLUMBIA (J. Stanley Smith):** Montana March 31. A Stubbhorn Cinderella 6. Brewster's Millions 14. Lyman Howe 16. Rose Stahl in The Chorus Lady 25.

**FINDLAY—MAJESTIC (G. L. Gilbert):** The House of a Thousand Candles March 28; good, to poor business. The Soul Kiss 9. Stubbhorn Cinderella 14. Lyman Howe 20.

**PORTSMOUTH—GRAND (C. F. Higley):** The Three Twins (return) March 30. St. Elmo 1. The Soul Kiss 6. Lyman Howe 8.

**WARREN—OPERA HOUSE (John J. Murray):** Home Guard Minstrels March 23 drew well.

**DELPHOS—SHEPHERD'S OPERA HOUSE (F. H. Stapp):** Two Merry Tramps March 29; good business. Keith Stock co. 4-9.

**CINCINNATI—OPERA HOUSE (H. C. Gordon):** A Stubbhorn Cinderella March 29 delighted a fair audience.

#### OKLAHOMA.

**VINITA—AUDITORIUM (W. C. Marrs):** Third Degree March 28; excellent co.; good business. St. Elmo 28; good co.; fair business.—ITEM: Auditorium changed hands 1. Butler and Byrd sold the lease to W. C. Marrs, the present manager.

**GUTHRIE—OPERA HOUSE (J. M. Brooks):** The Prince Chap March 22; good, to fair house. The Widow Jones 29. The Travelling Salesman 3.

**MALESTER—BURNY (A. B. Pison):** St. Elmo March 25; poor business. Prince Chap 24; fair; small house. The Travelling Salesman 31. Dorothy Morton in Widow Jones 1.

**SAVRE—AUDITORIUM (R. F. Williams):** Fred W. McIntosh presents Lena Rivers March 25; pleased full house.

#### OREGON.

**MEDFORD—OPERA HOUSE (Charles D. Hazen):** Maud Powell March 15; excellent production the musical treat of the season; fair



# BROMO-SELTZER

## CURES HEADACHES

10¢, 25¢, 50¢, & \$1.00 Bottles.

house. As the Sun Went Down 16; the co. was better than the play; poor house. St. Elmo 17; good co.; pleased a fair house. Norman Hackett 22. The Red Mill 30. Wine, Woman and Song co. 1. Lambardi co. 5. Gishgerband man 10.—ITEMS: Mrs. Ed Andrews and Mrs. E. M. Gore entertained with a charming reception to Maud Powell after her concert 15.—Medford theatregoers are looking forward to the coming of the Lambardi co. This will be their only stop between Portland and San Francisco.

**SALEM—GRAND (John F. Cardray):** St. Elmo March 23; pleased a full house. A Stubbhorn Cinderella 26. The Alaskan 31. The Red Mill 2. Wine, Woman and Song 7.

#### PENNSYLVANIA.

**SCHANTON—LYCEUM (C. L. Durban):** The Penalty March 20; Arnold Daly, supported by a very strong and evenly balanced co., gave the first public performance of this new play by Henry C. Colwell, before a large and very enthusiastic audience. It is powerful and deals with, and gives a strong example of the evils of divorce, and its attendant miseries. The audience was so intensely interested in the work of the players that the gloomy part of the play was overlooked. The piece ran as smoothly as though the co. had been playing it all the season. If one may judge by the enthusiasm of the audience, then the play was a brilliant success here. Hilda Spang as the divorced wife and Arnold Daly as her son shared stellar honors, and were accorded many curtain calls, and at the end of the third act Mr. Daly responded with a neat speech, as did also the author, Henry C. 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from Hector's 31; excellent, to good business. Vaudeville and moving pictures 3-5. The Mayor of Tokio (local) 11.

**CONNEVILLE-BOISSON** (Fred Robbins): The Soul Kiss, matinee and night, March 28; pleased, to good business. Elmer's Band 29; fine concert, to fair attendance. A Mock Trial 31, under auspices of Y. M. C. A. Williams' Ideal Burlesquers 3. The Man on the Box 9. Our New Minister 15.

**BRADFORD-THATRE** (Jay North): Mlle. Mable's Animal Circus, Gales and Brown, Dancing Shack, McGrath and Yeoman, and pictures March 28-30; attracted large business. Elmer and Leo, Yacklay and Bunnell, Walter Daniels and the Marriot Twins 31, 1. The Girl from Hector's 2. Schumann-Helms 14.

**TABERTON-NIXON** (C. N. Reed): The Cameraphone March 25, 26; caucused. Soul Kiss 28; pleased good business. Man on the Box 7. Our New Minister 11. This Woman and This Man 15. Call of the Wild 19. St. Elmo 26. Graustark 30.

**DUBOIS-AVENUE** (A. P. Way): The Soul Kiss co. presented. The Soul Kiss March 24; to good business. Helen Grigoriadis as Memphis, with Mlle. Petrina, the European dancer, were easily the stars, and deserve special mention for clever work.

**WILLIAMSPORT-LYCOMING OPERA HOUSE** (L. J. Fluke): The Girl from Hector's March 26; to fair sized audience. The Final Settlement 31. Lyman Howe 3. Our New Minister 7. A Gentleman from Mississippi 9.

**WEST CHESTER-OPERA HOUSE** (J. F. Small, res. mgr.): Pictures and vaudeville March 20-24. Lyman Howe 24; pleased large audience. The Village Singers 28; large and well pleased house. Amateur Minstrels 31.

**POTTSTOWN-OPERA HOUSE** (E. C. Mauger): This Woman and This Man March 28; good co.; fair business. The Third Degree 29; fine performance; moderate patronage. Yankee Doodle Girls 4.

**POTTSTOWN-ACADEMY** (Charles Hausmann): Lyman Howe 20; fine; to good business. Moulin Rouge Girls 29; satisfied paying house. Fantasia (local) 31-2. Black Patti 3 canceled.

**PUNKSUTAWNEY-JEFFERSON** (Mitchell and Seal): Ole Ole March 17; fair; to small audience. The Soul Kiss 23; good; fair business. A Gentleman from Mississippi 4.

**NORRISTOWN-OPERA HOUSE** (C. M. Southwell, res. mgr.): The Third Degree March 28; pleased a large audience; good co. The Goddess of Liberty 1.

**CHAMBERSBURG-ROSEDALE OPERA HOUSE** (Frank A. Shubbrook): The Call of the Wild March 30; good co.; fair business. Graustark 11. Jolly American Tramp 17.

**CARDONDALE-OPERA HOUSE** (G. P. Monahan, res. mgr.): Our New Minister 1. Moulin Rouge Girls 2. A Trip Through Africa 8.

**MAHANOY-CITY OPERA HOUSE** (W. C. Kaier): This Man and This Woman March 29; good, to well pleased audience. St. Elmo 1. Cohen and Haxter 14.

**SHARON-OPERA HOUSE** (G. B. Swartz, res. mgr.): Williams' Ideal Burlesque co. March 29 did good business; fair co.

**WASHINGTON-NIXON** (C. D. Miller): (Dart and Dart): Beverly 13.

**MEADVILLE-ACADEMY** (Rels. Circuit): The Girl from Hector's 7.

#### RHODE ISLAND.

**PAWTUCKET-BIJOU** (David R. Bufington): The Bijou Stock co. in The House of a Thousand Candles March 29-2; to good business. Kathryn Shay gave a first class portrayal of Marion Devereux. Ada Greenhalgh was good as Gladys Olivia. Henrietta Bagley as Sister Theresa was excellent. Earl Simmons gave an excellent impersonation of John Glen. The grandsons. Howard Benson's conception of John Marshall Glenarm was very good. William Barwood as Arthur Pickering was excellent. Bob McClung made a hit as Larry Donovan. Albert Lando did a fine piece of work as Bates. Henry Hebert as Rev. Stoddard. James H. McLaughlin as the sheriff. Fred Sutton as Morgan were good. Bob McClung deserves special mention for staging. Winchester 4-9. ITEM: Lelah Hallack is taking a week's rest and will probably visit some of her many friends.

**NEWPORT-OPERA HOUSE** (Ellis B. Holmes, res. mgr.): Henrietta Crossman in Sham March 31. The Soul Kiss 1. Charles Grapevin in Above the Limit 2. Creators' Band 4 (matinee).

#### SOUTH CAROLINA.

**ORANGEBURG-ACADEMY** (J. M. O'Dowd): Crescent Comedy co. March 21-23 in The Maid and the Man, Raffles, and St. Elmo; very fine, to good business. The White Squaw 24; deserved S. R. O. Crescent Comedy co. 25, 26. Graustark 28; S. R. O. ITEM: If a few good attractions would come in now they would get big money. Kittie Horton, member of the Crescent Stock co., reported Saturday from the hospital at Charleston, S. C., where she had a very critical operation performed, she would be able to fill her position soon. Manager O'Dowd was lucky to have Joseph and William Jefferson to open the season and Graustark to close it.

**NEWBERRY-CITY OPERA HOUSE** (Earhardt and Haxter): The Pickert Stock co. March 21-23 in Moths, Hello, Bill, and St. Elmo; very fair co., to poor business. Tempest and Sunshine 8. ITEM: The season being about over, this house will be thoroughly improved and renovated. Messrs. Earhardt and Haxter have already booked a number of attractions for next season, and will continue to give Newberry the very best to be had.

**COLUMBIA-THATRE** (F. L. Brown): White Squaw March 23; to small house. Forty-Five Minutes from Broadway 24; large house. Graustark 26; fair, to fair business. Two Conquerors 30; pleased fair sized house. Marie Cahill 4.

**CHARLESTON-ACADEMY** (Charles B. Matthews): White Squaw March 25; pleased a small audience. Glass Stock co. 28-2, opened with The Cutesy Little Girl in Town, to S. R. O. Marie Cahill 31. King Dodo 6. Three Twins 28.

**GREENVILLE-OPERA HOUSE** (B. T. Whitmore): White Squaw March 23; delighted good business. Graustark 24; excellent; to full house. Crescent Stock co. 28-2.

**FLORENCE-AUDITORIUM** (F. Brand): Graustark March 30.

#### SOUTH DAKOTA.

**SIOUX FALLS-NEW THEATRE** (Fred Becker): C. P. Walker presented English Play-ers in As You Like It March 20 to good business. Ole Theobald 21, violinist, pleased a fair house. Moving pictures and vaudeville 23-26 to good business and pleased. Wyoming 27. St. Elmo 28. Polly of the Circus 30.

**YANKTON-NEW THEATRE** (M. W. Jucks): The Sheriff of Sandy Fork March 23; big business; pleased. An Innocent Widow 26; to poor business. Polly of the Circus 28; excellent performance; good business. St. Elmo 2. The Top of the World 4.

#### TENNESSEE.

**CHATTANOOGA-ALBERT** (P. B. Albert): Graustark March 21 pleased small business. J. E. Dodson in The House Next Door 2. BIJOU (O. A. Neal): The Girl from U. S. A. 31-2 pleased fair business. Hal, the Circus Girl, Stepani Longfellow in the Bishop's Carriage 4-9.

**KNOXVILLE-STAUPE** (Fritz Staupe): J. E. Dodson in The House Next Door 4. King Dodo 11. The Old Homestead 12. BIJOU (Fred Martin): Opened to big business and delighted audience with Stephanie Longfellow in The Bishop's Carriage 24-2.

**BRISTOL-HARMING OPERA HOUSE** (C. M. Brown): Cutter's Stock co. March 28-2; fine business.

#### TEXAS.

**GALVESTON-OPERA HOUSE** (Charles T. Brian): Princess Minstrels 6; fairly good business. Nis Hopkins 7; pleased medium sized audience. Kelsey and Shannon in The Thief 8; good co. and business. Wright Lortimer in The Shepherd King 11-13; excellent presentation; business good. King Dodo 15; to well filled house. Prince of To-night 20; very good performance and business. Albert Taylor Stock co. 27-29; pleased fairly good houses. David Garfield will be presented as a benefit for Manager Brian 1. ITEM: The People's Majestic has been leased to Mr. Sachs and will hereafter be known as the Orpheum; matinees daily and two performances each evening.

**EL PASO-CRAWFORD** (Frank Rich): Vaudeville pleased good business March 21-26. Dark 28-2. MAJESTIC (Frank Rich): Burlesque, by Fritz Field, assisted by Winne Baldwin and Mildred Manning, drew fine business 21-26. HAPPY HOUR (Howard Fogg): Pictures, vaudeville, songs and dances 21-26; one of the best bills seen here; drew big.

**TULSA-OLYMPIC** (Ford and Rascoe): St. Elmo 9. Prince of His Race 14. ITEM: This house has seating capacity for 573, and is centrally located in a town of 3,000, with many nearby towns to draw from. Good railroad service and business conditions are favorable.

**WACO-AUDITORIUM** (Jake Garbaki): Henry Woodruff in The Prince of To-night March 24; excellent performance to crowded house. ITEM: This closes the season.

**MCKINNEY-OPERA HOUSE** (Jesse Warden): This house was totally destroyed by fire March 28. Owners were J. S. and S. D. Heard. House will not be rebuilt.

**AUSTIN-HANCOCK OPERA HOUSE** (George H. Walker): Henry Woodruff in The Prince of To-night pleased packed house.

**CLEBURNE-LUCILE** (Thompson and Cobb): The Wren Trio March 21-23; made hits to capacity.

**GROESBECK-OPERA HOUSE** (B. L. Leamon): The Old Clothes Man 4.

#### VERMONT.

**MONTPELIER-BLANCHARD OPERA HOUSE** (A. Night of 1 (local). ITEM: This performance will mark the permanent closing of this house, as it is planned to turn the building to commercial purposes. Consequently the city will be without an Opera House, although there is a rumor afloat that a new house will soon be erected. This city has always been generous in its appreciation of the theatre. The Blanchard was opened by the Arthur Behan co. in 7-20-8 on Aug. 24, 1888.

#### VIRGINIA.

**RICHMOND-ACADEMY** (Leo Wise): William H. Crane in Father and the Boys March 31-3. BIJOU (C. J. McKee): Cheekers 28-2; pleasing nice business. George Sidney in The Joy Riders 4-9. COLONIAL (R. P. Lyons): Bill 28-2. The Seven Manhattan Minstrels, George Barron, Goldie Reinhardt and co., and pictures, to capacity.

**WINCHESTER-AUDITORIUM** (F. H. Hobbs): The Land of Nod March 22; pleased large business. Neil McNeill scored. The Call of the Wild 5. EMPIRE (J. H. Henry): Opened for summer vaudeville and motion pictures 21; business has been very good.

#### WASHINGTON.

**HOQUIAM-THATRE** (F. O. Foster): Mack Swain Stock co. in Divorcee March 15; pleased to S. R. O. May Robson in Rejuvenation of Aunt Mary 28 canceled owing to illness of May Robson. Film's Minstrel 4 and Y. Wine, Woman and Song 27. GRAND (H. R. Faust Le Roy): Vaudeville 14-27 to good business. NOVELTY (F. J. Connors): Dark.

#### WEST VIRGINIA.

**WHEELING-COURT** (E. L. Moore): Folies of 1909 March 25, with Eva Tanguay; ple and S. R. O. Polly of the Circus 1, 2. VIRGINIA (Charles A. Feinert): Strongheart 28-30; good business. OPERA HOUSE (Charles A. Feinert): Grand Stock 28-30. Human Hearts 3. S. R. O. Fight for Liberty 31-2. The Roadman 4-6. At Our Corners 7-9. APOLLO (H. W. Rogers): Rialto Rounders 24-26; S. R. O. Irwin's Gibson Girls 28-30; good business. Fads and Follies 4-6. Great Star and Garter co. 7-9.

**CLARKSBURG-OPERA HOUSE** (C. W. Rhipps): A Gentleman from Mississippi March 15; excellent performance, in good house. The Cat and the Fiddle 17, matinee and night, to good business. The Soul Kiss 30. Graustark 1.

**PARKERSBURG-CAMDEN** (W. B. Kemery): A Stubborn Cinderella March 30; pleased good house. The Soul Kiss 2. The Three Twins 4. Polly of the Circus 6.

**WESTON-CAMDEN OPERA HOUSE** (Wesley and Edwards): Widow McCarthy March 29; poor co. and business.

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#### WISCONSIN.

**MADISON-FULLER OPERA HOUSE** (Marcus Herman): Himmelsheim Imperial Stock co. March 21-23; drew fairly good houses at popular prices; plays almost were. The Wall Street Detective, The Minstrel's Sweetheart, The Great Deceit, The Heart of the Storm, Wormwood, Lena Rivers, The Heart of the Storm, Wormwood, A Runaway Match, The Man, the Woman and the Devil, and Wedded and Parted. Miss Patsy 29; drew fairly well and proved to be a laugh producer of the highest order. Al. Wilson in Mists in Ireland 30. Volga-Nelson pictures 1, 2. They Loved a Lassie 3.

**MANITOWOC-CRYSTAL** (A. Baum): Oliver-Lewis Stock co. March 21-23 in Hearts of Old Kentucky. The Girl and the Bandit 28-2; the work of Mr. Williams was worthy of mention; business is keeping right up. MIPHEUM (A. Engle): D'Urban's Italian Band 21-28 (return) to very light business. ITEM: The Crystal and Orpheum have consolidated and discontinued vaudeville. The Crystal running stock and the Orpheum moving pictures, except when there are regular attractions, will continue to be under the same management as heretofore. Polly of the Circus next attraction.

**RACINE-THATRE** (Daniel M. Nye): The Flints March 24-26; had good business and amused. They Loved a Lassie 27; fine production by a nice co., to large business. Harvey Stock co. 28-31. The Power of Politics, Jane Eyre, and St. Elmo, with vaudeville specialties between acts; co. and patronage good. The Rosary 1. Bernard Daly 2. Ole Olson 3. Nelson-Wolfgang light pictures 4, 5. O. T. C. D. The Norseman 11.

**WAUSAU-OPERA HOUSE** (C. S. Cone): Himmelsheim Imperial Stock co. March 28-31 in The Wall Street Detective. Great Deceit, Case, Hello Bill, Lena Rivers, Wormwood, In the Heart of the Storm, and Marching Through Georgia; good co.; S. R. O. on opening night. The Traveling Salesman 9.

**MAHFIELD-OPERA HOUSE** (J. P. Adler): Henry Miller's co. in The Great Divide March 21; packed house at advance prices; fair house and attraction. Moving pictures 26, 27. The Man on the Box 3. Imperial Stock co. 11-16.

**FOND DU LAC-HENRY BOYLE** (P. B. Haber): Bernard Daly and co. in Sweet Inn-fallen March 28; pleased fair business. Patsy 30. Girl from House 2. Orpheum Stock co. 4-9. Judge Lindsay 15. Grace Van Stoddard 19.

**SHEBOYGAN-NEW OPERA HOUSE** (W. H. Stoddard): Bernard Daly in Sweet Inn-fallen March 27 to good business. The original Nelson-Wolfgang light pictures 8. Madame Schumann-Heink 8.

#### WYOMING.

**CHEYENNE-CAPITOL AVENUE** (Edw. F. Stille): Blanche Walsh in The Test March 28. Nelson-Wolfgang light pictures, afternoon and evening. 1. David Higgins 2. The Thief 3. The Lion and the Mouse 7. Stubborn Cinderella 11.

**LARAMIE-OPERA HOUSE** (H. E. Root): Curtiss Comedy co. March 28-2.

#### CANADA.

**ST. JOHN, N. B.-OPERA HOUSE** (H. J. Anderson): The Holy City March 24-26; did a fair business. A local moral reform league threatened to enjoin the attraction, and this, in conjunction with contradictory newspaper notices as to whether performances would be given or not, tended to injure business severely. The Salome Dance was eliminated. The Mirkie-Harder Stock opened a two weeks' engagement 28, appearing in The Burglar and the Lady and The Girl Out Yonder to big business. Other bills for first week are: That Gal of Howard's, A Child of the Regiment, and the Missouri Girl.

**OTTAWA, ONT.-RUSSELL** (P. Gorman): Fluffy Ruffles March 25, 26; good business and performance. Tyrone Powers in The Servant in the House 28, 29; excellent; very good business. The Girl Question 30, 31. Merry Widow 1, 2. OPERA HOUSE (P. Gorman): The

French Dramatic co. (Paul Marcel) 28-2, in Arsene Lupin and Camille; to good business and pleased.

**LONDON, ONT.-OPERA HOUSE** (J. D. Egan): The Time, the Place and the Girl March 25; two performances, to good business and pleased. The Merry Widow 28; drew a capacity house, and was thoroughly enjoyed. Florence Geier in Fluffy Ruffles 31. Henry Miller's Associate Players in The Servant in the House 1, 2. Jack Straw, by local amateurs. 6. The Girl Question 7. The Climax 8, 9.

**BRANTFORD, ONT.-OPERA HOUSE** (F. C. Johnson): The Time, the Place and the Girl March 24; pleasing performance; to fair business. Fluffy Ruffles, to fair business, 30. Phil Maher Stock co. 4-10. The Armories (local) gave a concert 29, assisted by Margaret Keyes. New York, to good house and pleased a critical audience.

**QUEBEC, QUE.-AUDITORIUM** (J. H. Ales, res. mgr.): Madame Lonsdale March 31. Quebec Symphony Orchestra 1. The Merry Widow, 4, 5. Italian Grand Opera co. 6, 7. Creators' Band 8, 9. French Stock co. 11 for two weeks.

**WINNIPEG, MAN.-GRAND Kelly and**

**Howe:** San Francisco Opera co. in Fantasia March 28-30; pleased; to good business. The Strippers 30.

## DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

#### DRAMATIC COMPANIES.

ACROSS THE GREAT DIVIDE: Angela, Ind. 6. Auburn 7. Hartford City 9. Farmland 11. Decatur 12. Ridgeville 13. Portland 14. Oelma, O. 15. New Bremen 16.  
ADAMS, MAUDE (Charles Frohman, mgr.): Chicago, Ill. 27-April 9.  
ALABAMA TOURING CO.: So. Bend, Wash. 5.  
ALLEN, VIOLA (Lieber and Co.): Baltimore, Md. 4-9. Boston, Mass. 11-23.  
ALMA, WO WOHNST DU (Co. A. Adolf Phillips, mgr.): New York City-Indefinite.  
ALMA, WO WOHNST DU (Co. B. Adolf Phillips, mgr.): Milwaukee, Wis. 4-9.  
ANGELIN, MARGARET (Louis Netherlands, mgr.): Philadelphia, Pa. 4-10.  
ARLISS, GEORGE (Harrison Grey Fiske, mgr.): St. Louis, Mo. 5-9.  
ARSENÉ LUPIN (Chas. Frohman, mgr.): Jackson, Mich. 5. Ann Arbor 6. Detroit 7-9.  
AS TOLD IN THE HILLS (W. F. Mann, prop.): Ironton, Mo. 8. Rivina 6. Desloge 7. Flat River 8. Farmington 9. Bonne Terre 11. De Soto 12.  
BARRIE, THE (Klaw and Erlanger, mgrs.): Philadelphia, Pa. March 21-Indefinite.  
BARRYMORE, ETHEL (Charles Frohman, mgr.): New York City Jan. 31-April 23.  
BELEW, KYRIE (Charles Frohman, mgr.): Philadelphia, Pa. 28-April 9.  
BEN-HUR (Klaw and Erlanger, mgrs.): Brooklyn, N. Y. 4-9.  
BERVILL (Eastern: A. G. Delamater and Wm. Norris, Inc. mgrs.): Kingston, N. Y. 5. Onondaga 6. Binghamton 7. Waverly 8. Elmira 9. Cortland 11. Towanda, Pa. 12. Wellsville 13. Wellsville, N. Y. 14. Danville 15.  
BEVERLY (Western: A. G. Delamater and Wm. Norris, Inc. mgrs.): Champaign, Ill. 5. Terre Haute, Ind. 8. Kokomo 8. Anderson 9. Ft. Wayne 10. Bluffton 11. Upper Sandusky, O. 12. Ashland 13. Youngstown 14. Curry, Pa. 15. Jamestown, N. Y. 16.  
BLAIR, EUGENIE: Philadelphia, Pa. 28-April 9.  
BREWSTER'S MILLIONS (Cohan and Harris, mgrs.): Springfield, Ill. 3-6. Peoria 7-9.  
BROWN, KIRK (J. T. Macanery, mgr.): Salem, Mass. 4-9. Portland, Me. 11-18.  
BURKE, BILLIE (Charles Frohman, mgr.): Boston, Mass. 28-April 9.  
CHECKERS (Klaw and Erlanger, mgrs.): Baltimore, Md. 4-9.  
CITY, THE (The Shupertis, mgrs.): New York City Dec. 21-Indefinite.  
CLANSMAN, THE (George H. Brennan, mgr.): Peoria, Ill. 3-6. Springfield 7-9. Kansas City, Mo. 10-18.  
CLIMAX, THE (Coast: M. Osterman, mgr.): San Francisco, Cal. 21-April 9.

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mgr.): St. Joe, Mo., 4, Hastings, Neb., 6,  
Lincoln 7, S. Beatrice 9, Atchison, Kan., 10,  
Nebraska City, Neb., 11, Marysville, Mo., 12,  
Trenton 13, Ottumwa, Ia., 14, Ft. Madison  
15, Burlington 16.  
**COLLIER, WILLIAM** (Charles Frohman, mgr.):  
New York City Jan. 18-April 9.  
**COMMITTEES, THE** (Henry B. Harris, mgr.):  
Buffalo, N. Y., 11-16.  
**COUNTRESS, CATHERINE**: Grand Rapids, Mich.,  
10-16.  
**COUNTY SHERIFF** (Wee and Price): Rye-  
rus, O., 5, Crestline 6, New London 7, Wel-  
lington 8, Lorain 9.  
**CRANE, WILLIAM H.** (Charles Frohman,  
mgr.): Washington, D. C., 4-9, New York  
city 11—Indefinite.  
**CROSMAN, HENRIETTA** (Maurice Campbell,  
mgr.): Pittsburgh, Pa., 4-9.

**DALY, ARNOLD** (Cohan and Harris, mgrs.):  
Baltimore, Md., 4-9.  
**DODGE, SANFORD** (B. S. Ford, mgr.): San  
Angelo, Tex., 6, Brownwood 7, Albany 8,  
Stanford 10, Haskell 12, Seymour 13, Hen-  
rietta 15, Vernon 16.  
**DODSON, J. E.** (Cohan and Harris, mgrs.):  
Lexington, Ky., 5, Evansville, Ind., 6, Louis-  
ville, Ky., 7-9.  
**DONALDSON, ARTHUR** (Bill and Yale,  
mgrs.): Ft. Wayne, Ind., 5, Elkhart 6, South  
Bend 7, Elgin, Ill., 8, Joliet 9, Waukegan 10,  
Racine, Wis., 11, Belvidere, Ill., 12, Beloit,  
Wis., 13, Freeport, Ill., 14, Clinton 15, Mo-  
line 16.  
**DREW, JOHN** (Charles Frohman, mgr.): St.  
Louis, Mo., 4-9.  
**EAST LYNNE** (Joseph King, mgr.): Columbus,  
O., 4-9, Grand Rapids, Mich., 7-9, Milwaukee,  
Wis., 10-15.  
**EDSON, ROBERT** (Henry B. Harris, mgr.):  
Spokane, Wash., 5, Wallace, Ida., 6, Missoula,  
Mont., 7, Helena 8, Butte 9.  
**ELI AND JANE** (Harry Green, mgr.): Batavia,  
Ia., 5, Birmingham 9, Roseville, Ill., 13, 15,  
Alexia 16.  
**FATAL WEDDING** (Frank Gassolo, mgr.):  
Detroit, Mich., 10-16.  
**FAVERSHAM, WM.** (The Shuberts, mgrs.):  
Detroit, Mich., 4-9.  
**FIGHTING PARSON** (W. F. Mann, prop.):  
Cairo, Ill., 5, Union City, Tenn., 6, Hickman,  
Ky., 7, Trenton, Tenn., 8, Jackson 9, Hom-  
eroid 11, Clarksville 12.  
**FISKE, MRS.** (Harrison Grey Fiske, mgr.):  
New York City March 28-April 23.  
**FORTUNE HUNTER** (Cohan and Harris,  
mgrs.): Chicago, Ill., Dec. 26—Indefinite.  
**FORTUNE HUNTER** (Cohan and Harris,  
mgrs.): Chicago, Ill., Dec. 27—Indefinite.  
**FOURTH ESTATE** (Viebler and Co., mgrs.):  
Chicago, Ill., Dec. 27—Indefinite.  
**GENTLEMAN FROM MISSISSIPPI** (Brady and  
Grismer, mgrs.): Cincinnati, O., 3-9.  
**GEORGE, GRACE** (Wm. A. Brady, mgr.): New  
Orleans, La., 4-9.  
**GIRL FROM U. S. A.** (Eastern: Harry Scott,  
mgr.): Renoville, N. Y., 5, Rome, Seneca  
Falls 8, Geneva 9, Albion 11, Medina 12,  
Lockport 13, Batavia 14, Perry 15.  
**GIRL OF THE MOUNTAINS** (O. H. Wae,  
mgr.): Ft. Huron, Mich., 5, Sandusky, O., 6.  
**GLASSER, VAUGHAN** (St. Elmo): Detroit,  
Mich., 3-9.  
**GRAUSTARK** (Eastern: Baker and Castle,  
mgrs.): Brooklyn, N. Y., 4-9, Newark, N. J.,  
11-16.  
**GRAUSTARK** (Southern: Wilson, N. C., 5,  
Rocky Mt. 6, Henderson 7, Durham 8, Raleigh  
9, Charlotte 11, Salisbury 12, Winston-Salem  
13, Greensboro 14, Danville, Va., 15, Lynch-  
burg 16.  
**GRAUSTARK** (Central: Buckhannon, W. Va.,  
5, Elkins 6, Parsons 7, Cumberland, Md., 8,  
Hagerstown 9, Chambersburg, Pa., 11, Fred-  
erick, Md., 12, Annapolis 13, Columbia, Pa.,  
14, Lancaster 15, Harrisburg 16.  
**GREAT DIVIDE, THE** (Special: Henry Miller  
Co.): Kansas City, Mo., 3-9, Ft. Scott, Kan.,  
11, Springfield, Mo., 12, Carthage 13, Joplin  
14, Muscogee, Okla., 15, McAlester 16.  
**GREET PLAYERS** (New Great, mgr.): New  
York City Feb. 21-April 30.  
**HACKETT, JAMES K.**: New York City 4-9,  
Brooklyn 11-16.  
**HANFORD, CHARLES B.** (F. Lawrence Walk-  
er, mgr.): Leadville, Colo., 5, Canon City 6,  
Pueblo 7, Colorado Springs 8, North Platte,  
Neb., 11, Kearney 12, Grand Island 13, Col-  
umbus 14, Lincoln 15, 16.  
**HANS HANSON** (Louis Reis, mgr.): Salem,  
Ill., 5, Odin 6, Sandoval 7, Patoka 8.  
**HARVEST MOON** (Charles Frohman, mgr.):  
Boston, Mass., March 20-April 9, Chicago,  
Ill., 11-15.  
**HIGGINS, DAVID** (E. D. Stair, mgr.): Den-  
ver, Colo., 3-9.  
**HILLIARD, ROBERT** (Frederic Thompson,  
mgr.): New York City 4-9.  
**HITE, MABEL** (Lieber and Co., mgrs.): Bos-  
ton, Mass., 28-April 9, Chicago, Ill., 11-16.  
**HODGE, WILLIAM** (Lieber and Co., mgrs.):  
Boston, Mass., Jan. 3—Indefinite.  
**HOUSE OF A THOUSAND CANDLES** (Bowland  
and Gaskell, mgrs.): Billings, Mont., 5, Miles  
City 7, Glendive 8, Dickinson 9, Mandan, N. D.,  
10, Bismarck 12, Jamestown 13, Fargo 14,  
Grand Forks 15.  
**IMSON, BURT**: Outlook, Sask., 4-7, Eyebrow  
8, 9.  
**IN OLD KENTUCKY** (A. W. Dingwall):  
Washington, D. C., 4-9.  
**IN THE BISHOP'S CARRIAGE** (Baker and  
Castle, mgrs.): Chattanooga, Tenn., 4-9, Nash-  
ville 11-16.  
**IN WYOMING** (H. E. Pierce, mgr.): Youngs-  
town, O., 4-9, Akron 7-9, Philadelphia, Pa.,  
11-16.  
**IRISH SENATOR** (Jas. L. McCabe, mgr.):  
Pittsfield, Wis., 5, Dodgeville 6, Monroe 7,  
Broadhead 8, Hannville 9, Stoughton 11, Ed-  
gerton 12, Delavan 14, Elkhorn 15, Burlington  
16.  
**IRVING, LAURENCE AND MABEL HACK-  
NEY** (The Shuberts, mgrs.): New York City  
April 13—Indefinite.  
**IRWIN, MAY** (Lieber and Co., mgrs.): Cleve-  
land, O., 4-9.  
**ISHMAEL**: Omaha, Neb., 3-6.  
**IS MATRIMONY A FAILURE?** (David Belasco,  
mgr.): Hartford, Conn., 5, Worcester, Mass.,  
6, Brooklyn, N. Y., 11-16.  
**JEST A WOMAN'S WAY** (E. F. Kruger, mgr.):  
Lebanon, O., 5, Loveland 6, Hillsboro 7, New  
Vienna 8, Washington Court House 9.  
**JENNY FROM JACK'S** (Thomas W. Riley,  
mgr.): Baltimore, Md., 11-16.  
**KIDNAPPED FOR A MILLION** (Engene Perry,  
mgr.): Patonsburg, Mo., 6, McFall 7, Hop-  
kins 8, Burlington Junction 9.  
**LADY FROM LOBBSTER SQUARE** (B. E. For-  
rester, mgr.): New York City 4—Indefinite.  
**LILY, THE** (David Belasco, mgr.): New York  
city Dec. 23—Indefinite.  
**LORIMER, WRIGHT** (Wm. A. Brady, mgr.):  
Memphis, Tenn., 4-9.  
**MADAME X** (Henry W. Savage, mgr.): New  
York City Feb. 2—Indefinite.  
**MAN OF THE HOUR** (Western: Brady and  
Grismer, mgrs.): La Fayette, Ind., 5, Craw-  
fordsville 6, Frankfort 7, Logansport 8, An-  
derson 11, Monroe 12, Marion 13, Wabash 14,  
Huntington 15, Ft. Wayne 16.  
**MAN ON THE BOX** (Monte Thompson, mgr.):  
McKeesport, Pa., 6, Greensburg 7, Conneville  
9.  
**MANNERING, MARY** (The Shuberts, mgrs.):  
New York City Feb. 8—Indefinite.  
**MASON, JOHN** (The Shuberts, mgrs.): New  
York City March 28—Indefinite.  
**MCADAMSBROOK FARM** (W. F. Mann, prop.):  
Lewisburg, Tenn., 5, Pulaski 6, Mt. Pleasant  
7, Columbia 8, Springfield 9, Elkhart, Ky., 11,  
Drakesboro 12.  
**MCVILL, ROSE** (J. R. Sterling, mgr.):  
Dayton, O., 4-6, Columbus 7-9, Wheeling, W.  
Va., 11-13, Youngstown, O., 15-17.  
**MILLER, HENRY**: St. Louis, Mo., 4-9.

**MISS PATSY** (Henry W. Savage, mgr.): Water-  
loo, Ia., 5, Cedar Rapids 6, Clinton 7, Daven-  
port 8, Des Moines 9, Omaha, Neb., 10-13,  
Lincoln 14, Topeka, Kan., 15, St. Joe, Mo.,  
16.  
**MONTE CRISTO** (Klimt and Gassolo, mgrs.):  
Montreal, P. Q., 4-9, Boston, Mass., 11-16.  
**MOTHER** (William A. Brady, mgr.): Chicago,  
Ill., March 28-9.  
**MRS. WIGGS OF THE CABBAGE PATCH**  
(Lieber and Co., mgrs.): Milwaukee, Wis.,  
4-9.  
**NAZIMOVA, MADAME** (The Shuberts, mgrs.):  
New York City 4—Indefinite.  
**NETHERSOLE, OLGA** (Wallace Munro, mgr.):  
Indianapolis, Ind., 5, 6, Dayton, O., 7, Col-  
umbus 8, 9.  
**NORRIS, WILLIAM** (A. D. Delamater, mgr.):  
Chicago, Ill., March 26—Indefinite.  
**OLCOTT, CHAUNCEY** (Augustus Pittou, mgr.):  
Chicago, Ill., 27-April 9, Milwaukee, Wis.,  
10-13, Oshkosh 14, Appleton 15, Madison 16.  
**OLD CLOTHES MAN** (Gillon and Bradfield,  
mgrs.): Greenock, Tex., 5, Teague 6, Pale-  
stine 7, Jacksonville 8.  
**OLD HOMESTEAD** (Frank Thompson, mgr.):  
Atlanta, Ga., 4-9, Montgomery, Ala., 7, Bir-  
mingham 8, 9.  
**OLLY, MARITTA** (The Shuberts, mgrs.):  
New York City March 23—Indefinite.  
**O'HARA, FISK** (Al. McLean, mgr.): St.  
Louis, Mo., 5-9, Alton, Ill., 10, Moberly, Mo.,  
11, Ottumwa, Ia., 12, Des Moines 13, 14,  
Austin, Minn., 15, St. Paul 17-23.  
**OUR NEW MINISTER** (Harry Dool Parker,  
mgr.): Elmira, N. Y., 5, Corning 6, Williams-  
port, Pa., 7, Lock Haven 8, Altoona 9,  
Johnstown 11, Greensburg 12, Conneville  
13, Uniontown 14, Steubenville, O., 15, East  
Liverpool 16.  
**PAIR OF COUNTRY KIDS** (Eastern: C. Jay  
Smith, mgr.): Cobleskill, Ill., 5, Murphysboro 6,  
Harris 7, Christopher 8, Pinkney 9,  
New Athens, Ill., 10, Virden 11, Greenfield 12,  
Carrollton 13, Chapin 14, Pittsfield 15, Ed-  
wardsville 16.  
**PAIR OF COUNTRY KIDS** (Frank W. Link,  
mgr.): Wells, Minn., 5, Sheldon, Ia., 7, Sioux  
Falls, S. D., 10, Canton 11, Sioux City, Ia.,  
12.  
**POYNTER, BEULAH** (H. J. Jackson, mgr.):  
Worcester, Mass., 4-9.  
**PATTON, W. B.** (J. M. Stout, mgr.): Columbia,  
Mo., 1, Jefferson City 3, Alton, Ill., 9.  
**PIERRE OF THE PLAINS** (A. H. Woods,  
mgr.): Jersey City, N. J., 4-9.  
**POLLY OF THE CIRCUS** (Fred Reichelt,  
mgr.): Owatonna, Minn., 5, Rochester 6,  
PRINCE CHAP (Fred R. Hoadley, mgr.):  
Louisville, Ky., 4-9, St. Louis, Mo., 10-16.  
**REBERTS, FLORENCE** (The Shuberts, mgrs.):  
Los Angeles, Cal., Indefinite.  
**ROBERTSON, FORBES** (The Shuberts, mgrs.):  
New York City Oct. 4-April 9.  
**ROBSON, MAY** (L. S. Sire, mgr.): Everett,  
Wash., 5, Portland, Ore., 6-9, San Francisco,  
Cal., 11-23.  
**ROUND UP** (Klaw and Erlanger, mgrs.): Oak-  
land, Cal., 5-7, San Jose 9, 10.  
**ROYAL SLAVE** (George H. Bubb, mgr.): Des  
Moines, Ia., 5, 6, Omaha, Neb., 7-9, Musca-  
tine, Ia., 10, Letts 11, Brighton 12, Rich-  
land 13, Warfield 14, Winfield 15, Morning  
Sun 16, Cedar Rapids 17.  
**RUSSELL, LILLIAN** (Joseph Brooks, mgr.):  
Detroit, Mich., 4-9, Lima, O., 7, Dayton 8,  
Springfield 9.  
**SCOTT, OYBIL** (The Shuberts, mgrs.): New  
York City Dec. 8—Indefinite.  
**SERVANT IN THE HOUSE** (Henry Miller,  
mgr.): Grand Rapids, Mich., 6-8.  
**SEVEN DAYS** (Wagenhals and Kemper, mgrs.):  
Chicago, Ill., Jan. 9—Indefinite.  
**SEVEN DAYS** (Wagenhals and Kemper, mgrs.):  
New York City Nov. 10—Indefinite.  
**SHEA, THOMAS E.** (A. H. Woods, mgr.):  
New Orleans, La., 3-9.  
**SOTHERN, E. H. AND JULIA MARLOWE**  
(The Shuberts, mgrs.): Buffalo, N. Y., 4-9.  
**SPENDTHRIFT** (Frederic Thompson, mgr.):  
New York City April 1—Indefinite.  
**SPONDER, ORILL** (C. E. Blaney's Amusement  
Co., mgrs.): Grand Rapids, Mich., 3-6.  
**SQUAW MAN** (Lieber and Co., mgrs.): Buf-  
falo, N. Y., 4-9, Cleveland, O., 11-16.  
**ST. ELMO** (Vaughan Glaser, mgr.): Pitts-  
burgh, Pa., 4-9.  
**STAR, BOB** (Henry B. Harris, mgr.): Lou-  
isville, Ky., 4-6, Indianapolis, Ind., 7-9.  
**STAR, FRANCES** (David Belasco, mgr.): Chi-  
cago, Ill., 28-April 9.  
**STEWART, MAY** (J. E. Clipse, mgr.): Hol-  
dreds, Neb., 5, Minden 6, Hastings 7, Fair-  
bury 8.  
**SUNNY SOUTH** (J. C. Rockwell, mgr.): Gay-  
town, Mich., 5, Cass City 6, Marysville 7,  
Lapeer 8, Millington 9.  
**TALIAFERRO, MABEL** (Frederic Thompson,  
mgr.): Chicago, Ill., 28-April 9, New York  
City 11—Indefinite.  
**TEMPEST AND SUNSHINE** (Central: W. F.  
Mann, prop.): Mauston, Wis., 5, Wausau 6,  
Wilton 7, Viroqua 8, New Lisbon 9, Black  
River Falls 11, Neillsville 12.  
**TEMPEST AND SUNSHINE** (Eastern: W. F.  
Mann, prop.): Viroqua, Wis., 5, Vermont 6,  
Bradford 7, Elmwood 8, Bloomington 9, Pekin  
10, Minier 11, Stanford 12.  
**TEMPEST AND SUNSHINE** (Southern: W. F.  
Mann, prop.): Union, S. C., 5, Newberry 6,  
Laurens 7, Greenwood 8, Anderson 9, Belton  
11, Gainesville, Ga., 12.  
**TEMPEST AND SUNSHINE** (Western: W. F.  
Mann, prop.): Newton, Kan., 5, Marion 6,  
Strong City 7, Madison 8, Emporia 9, Lynden  
11, Gering 12.  
**TEMPEST, MARY** (Charles Frohman, mgr.):  
Brooklyn, N. Y., 4-9, Philadelphia, Pa., 11-16.  
**THIRD DEGREE** (Co. A: Henry B. Harris,  
mgr.): Boston, Mass., 4-16.  
**THIRD DEGREE** (Co. C: Henry B. Harris,  
mgr.): Altoona, Pa., 5.  
**TRAVELING SALESMAN** (Co. A: Henry B.  
Harris, mgr.): New York City 4-10.

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**TRAVELING SALESMAN** (Co. B; Henry B. Harris, mgr.): Enid, Okla., 8; Hutchinson, Kan., 6; Salina 7, Junction City 8, Concordia 9.

**TRAVELING SALESMAN** (Co. C; Henry B. Harris, mgr.): Frankford, Ind., 4.

**TURNER, WILLIAM H.** (Charles E. Blaney, Amusement Co., mgrs.): Knoxville, Tenn., 4-9; Atlanta, Ga., 11-16.

**TURNING POINT:** Milwaukee, Wis., 4-9.

**UNCLE DAVE HOLCOMB** (Wm. Lawrence, mgr.): Northampton, Mass., 5.

**UNCLE HIRAM** (Tos. Alton, mgr.): Corry, Pa., 4-6; Meadville 7-9.

**UNCLE JOSH PERKINS:** Austin, Tex., 5; Taylor 6, Rockdale 7, Waco 9, Mexia 11, Corsicana 12, Ennis 13, Terrell 14, Dallas 15, Ft. Worth 16.

**UNCLE TOM'S CABIN** (Al. W. Martin's; Wm. Kibbie, mgr.): Kansas City, Mo., 3-9; St. Joe 10-13, Omaha, Neb., 14-16.

**UNCLE TOM'S CABIN** (Leon Washburn, mgr.): Putnam, Conn., 5; New Bedford, Mass., 6; Brockton 7, Newport, R. I., 8; Fall River, Mass., 9.

**UNDER SOUTHERN SKIES** (Harry Doel Parker, mgr.): Oswego, N. Y., 5; Cortland 6, Geneva 7, Canadawaga 8, Corning 11, Hornell 12, Olean 13, Warren, Pa., 14, Jamestown, N. Y., 15, Meadville, Pa., 16.

**VIA WIRELESS** (Julius Murray, mgr.): Brooklyn, N. Y., 4-10; Paterson, N. J., 18-23.

**WALKER, CHARLOTTE** (David Belasco, mgr.): New York City Jan. 29-April 16.

**WALSH, BLANCHE** (A. H. Woods, mgr.): Kansas City, Mo., 4-9.

**WARD COMEDY** (Hugh J. Ward, mgr.): Melbourne, Victoria, May 1-28.

**WARNER, H. B.** (Lieber and Co., mgrs.): New York City Jan. 21-Indefinite.

**WHERE THERE'S A WILL** (Maurice Campbell, mgr.): Brooklyn, N. Y., 11-16.

**WIDOW MCCARTY** (Ben Granger, mgr.): Stockport, W. Va., 6; Utica 7, Butler, Pa., 8, Upper Sandusky, O., 9.

**WILDFIRE** (Harry Doel Parker, mgr.): St. Paul, Minn., 3-9; Minneapolis 10-16.

**WHITESIDE, WALKER** (Lieber and Co., mgrs.): Indianapolis, Ind., 4-9.

**WHITE SQUAW, THE** (Montgomery, Ala., 5; Pensacola, Fla., 6; Mobile, Ala., 7, 8).

**WILLIAMS, HATTIE** (Charles Frohman, mgr.): New York City March 9-Indefinite.

**WILSON, FRANCIS** (Charles Frohman, mgr.): New York City Dec. 27-Indefinite.

#### STOCK COMPANIES.

**ACADEMY OF MUSIC** (Kilmut and Gazzola, mgrs.): Chicago, Ill., July 25-Indefinite.

**ACME** (Jos. St. Peter, mgr.): Everett, Wash., Indefinite.

**ALCAZAR** (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23-Indefinite.

**ALHAMBRA STOCK:** Houston, Tex., Indefinite.

**ARVINE-BENTON** (George R. Benton, mgr.): Indianapolis, Ind., Indefinite.

**ATHON:** Portland, Ore., Indefinite.

**ATLANTIC THEATRE STOCK** (Acme Amusement Co., mgrs.): Lincoln, Neb., Indefinite.

**AUDITORIUM:** Kansas City, Mo., March 12-Indefinite.

**AVENUE THEATRE** (Conness, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23-Indefinite.

**BAILEY, EDWIN:** El Paso, Tex., Jan. 24-April 16.

**BAKONNE** (E. F. Postwick, mgr.): Bayonne, N. J., Dec. 6-Indefinite.

**BECK THEATRE** (S. H. Friedlander, mgr.): Bellingham, Wash., Dec. 6-Indefinite.

**BELASCO AND STONE** (Belasco and Stone, mgrs.): Los Angeles, Cal., Indefinite.

**BIJOU** (H. C. Herndon, mgr.): Savannah, Ga., Indefinite.

**BIJOU** (David R. Huntington, mgr.): Pawtucket, R. I., Nov. 8-Indefinite.

**BIJOU THEATRE** (Corse Payton, mgr.): Brooklyn, N. Y., Oct. 18-Indefinite.

**BISHOP'S PLAYERS** (H. W. Bishop, mgr.): Oakland, Cal., Indefinite.

**BROADWAY STOCK:** Oakland, Cal., Indefinite.

**BUNTING, EMMA:** Schenectady, N. Y., Jan. 10-Indefinite.

**BURBANK** (Oliver Morosco, mgr.): Los Angeles, Cal., Indefinite.

**CALIFORNIA** (Walter Smith, mgr.): Sacramento, Cal., Indefinite.

**COLONIAL THEATRE** (J. M. Howell, mgr.): Columbus, O., Indefinite.

**CORNELL, HARRY** (G. N. Crawford, mgr.): Butte, Mont., Sept. 20-Indefinite.

**CRAIG** (John Craig, mgr.): Boston, Mass., Aug. 30-Indefinite.

**CRESCENT** (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4-Indefinite.

**CRITERION THEATRE** (Kilmut and Gazzola, mgrs.): Chicago, Ill., Dec. 19-Indefinite.

**DAVIS** (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20-Indefinite.

**FORBES** (Brooklyn, N. Y., Aug. 28-Indefinite.

**FOREPAUGH STOCK** (George Fish, mgr.): Cincinnati, O., Indefinite.

**FRIEND PLAYERS:** Milwaukee, Wis., Aug. 22-Indefinite.

**GERMAN:** Milwaukee, Wis., Sept. 19-Indefinite.

**GERMAN (M. Welo, mgr.):** St. Louis, Mo., Oct. 3-Indefinite.

**GERMAN (M. Schmidt, mgr.):** Cincinnati, O., Indefinite.

**GERMAN THEATRE** (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18-Indefinite.

**GLASS, JOSEPH D.** (Joseph D. Glass, mgr.): Jacksonville, Fla., Dec. 19-Indefinite.

**GRAND** (Rowe and Kelly, mgrs.): Winnipeg, Man., Indefinite.

**GREW** (William Grew, mgr.): St. Joseph, Mo., Dec. 9-Indefinite.

**HALL'S ASSOCIATE PLAYERS** (E. J. Hall, mgr.): Grand Rapids, Mich., 10-Indefinite.

**HALL'S ASSOCIATE PLAYERS** (Eugene J. Hall, mgr.): Wheeling, W. Va., Indefinite.

**HALL, DON C.** (Cincinnati, O., Feb. 7-April 2; Harcourt Comedy Co. (Chas. H. Harris, mgr.): Auburn, N. Y., Indefinite.

**HAYWARD** (H. C. Rockford, Ill., Indefinite.

**HIMMELSTEIN'S YANKEE DOODLE STOCK** (Geo. V. Haledau, mgr.): Superior, Wis., Indefinite.

**HOLDEN** (H. M. Holden, mgr.): Cincinnati, O., Sept. 5-Indefinite.

**HUNTINGTON, WRIGHT** (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 29-Indefinite.

**HUTCHINSON, LOUISE** (Jack Hutchinson, mgr.): Springfield, Mo., Indefinite.

**IMPERIAL PLAYERS:** St. Louis, Mo., Oct. 17-Indefinite.

**INDIANA:** South Bend, Ind., Indefinite.

**IRVING PLACE** (Burgarth and Stein, mgrs.): New York City Oct. 4-Indefinite.

**KEITH** (James E. Moore, mgr.): Portland, Me., April 19-Indefinite.

**LAWRENCE** (D. S. Lawrence, mgr.): Seattle, Wash., Sept. 8-Indefinite.

**LEWIS-OLIVER STOCK** (Otis Oliver, mgr.): Manitowish, Wis., Indefinite.

**LYCEUM:** St. Joseph, Mo., Indefinite.

**LYRIC:** Lanesville, Neb., Indefinite.

**LYTHLE, BERT:** Albany, N. Y., Indefinite.

**MACK-LEONE:** Salt Lake City, U.—Indefinite.

**MANHATTAN** (G. Jack Parsons, mgr.): Delphos, O.—Indefinite.

**MARTIN** (Geo. E. Cochran, mgr.): Kansas City, Mo., Indefinite.

**MARTIN** (Collier; Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30-Indefinite.

**MOOREY:** Waterloo, Ia., Dec. 25-Indefinite.

**NATIONAL** (Paul Caseneuve, mgr.): Montreal, P. Q.—Indefinite.

**NEALAND STOCK** (W. D. Nealand, mgr.): Cohoes, N. Y.—Indefinite.

**NEW THEATRE** (Lee Shubert, mgr.): New York City Nov. 9-Indefinite.

**NICKERSON:** Des Moines, Ia.—Indefinite.

**NORTH BROTHERS** (A. S. Lewis, mgr.): El Paso, Tex.—Indefinite.

**NORTH BROTHERS** (Sport North, mgr.): Topeka, Kan.—Indefinite.

**OPERA HOUSE** (H. J. Anderson, mgr.): St. John, N. B., Jan. 9-Indefinite.

**ORPHEUM** (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12-Indefinite.

**PARK OPERA HOUSE** (John L. Gilson, mgr.): Erie, Pa., Jan. 3-Indefinite.

**PAYSON** (F. S. Lawrence, mgr.): Toledo, O., Nov. 21-Indefinite.

**PAYTON** (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 10-Indefinite.

**PEOPLE'S THEATRE:** Chicago, Ill.—Indefinite.

**PERSTON-BROCKERT:** Ft. Wayne, Ind., Dec. 25-Indefinite.

**PRINCESS** (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1-Indefinite.

**RUSSELL AND DREW** (R. E. French, mgr.): Seattle, Wash., Sept. 5-Indefinite.

**SAVOY THEATRE:** Atlantic City, N. J.—Indefinite.

**SHERMAN:** Rockford, Ill.—Indefinite.

**SHIRLEY JESSIE:** Spokane, Wash.—Indefinite.

**SHUBERT:** Seattle, Wash.—Indefinite.

**SNOW, MORTIMER:** Wilkes-Barre, Pa., Jan. 17-Indefinite.

**TREADWELL-WHITNEY:** Lansing, Mich.—Indefinite.

**TURNER STOCK** (George L. West, mgr.): Boise, Ida.—Indefinite.

**VAN DYKE AND EATON** (F. Mack, mgr.): Des Moines, Ia.—Indefinite.

**VAN DYKE STOCK:** Denver, Colo.—Indefinite.

**VICTORIA THEATRE:** Lafayette, Ind.—Indefinite.

**WHYTE DRAMATIC** (Chas. P. Whyte, mgr.): Pittsburg, Kan., Jan. 23-Indefinite.

**WILLIAMS AND STEVENS:** New Orleans, La.—Indefinite.

**WOLFE** (J. A. Wolfe, mgr.): Wichita, Kan., Sept. 20-Indefinite.

**WOODWARD** (O. D. Woodward, mgr.): Omaha, Neb.—Indefinite.

**YANKEE DOODLE** (Himmelsins): Superior, Wis., Nov. 22-Indefinite.

**YIDDISH** (M. Thomasberg, mgr.): Philadelphia, Pa., Sept. 20-Indefinite.

#### TRAVELING STOCK COMPANIES.

**BOYER STOCK** (Chas. B. Mills, mgr.): Troy, N. Y., 4-9.

**CHAUNCEY-KEIFFER** (Fred Chauncey, mgr.): Honesdale, Pa., 4-9, Sunbury 11-16.

**CUTTER STOCK** (Wallace H. Cutter, mgr.): Platts, O., April 4-Indefinite.

**ELKHART STOCK** (H. C. Oliver, Elkhart, Ind., 4-9).

**REVELSTOCK:** B. C., 4-9, Calgary, Alberta, 11-May 7.

**GRAYCE, HELEN** (N. Appell, mgr.): Reading, Pa., March 28-April 9.

**GUY STOCK** (Eastern; G. C. Guy, mgr.): Beaver Falls, Pa., 4-9.

**GUY STOCK** (Western; Mercer Bros., mgrs.): Monmouth, Ill., 4-9.

**HADLEY, CATHERINE** (Robert Robinson, mgr.): Mechanicsburg, O., 5, Miamisburg 6, Tippicanoe City 7.

**HALL STOCK:** Liberty, Ind., 4-9, Norristown 11-16.

**HENDERSON, MAUDE** (Jos. Parent, mgr.): Bonners Ferry, Ida., 4-9.

**HENDERSON STOCK** (W. J. and R. B. Henderson, mgrs.): Maryville, Mo., 4-16.

**HICKMAN-BERRY** (Harry G. Linn, mgr.): Moberly, Mo., 4-9.

**HIMMELSTEIN'S IMPERIAL STOCK:** Eau Claire, Wis., 4-10, Marshfield 11-17.

**KEITH STOCK** (Oato S. Keith, mgr.): Defiance, O., 4-9, Lima 11-16.

**LA PORTE, MAE** (Joe McEnroe, mgr.): Muncie, Ind., March 28-9.

**LATIMORE-LEIGH STOCK** (Western; Bert Leigh, mgr.): De Soto, Mo., 4-9, Columbia 11-16.

**LEONARD, WILLIAM B.** (Garden City, S. Dak., 4-9).

**MAHER, PHIL** (Leslie E. Smith, mgr.): Brantford, Ont., 4-9; St. Thomas 11-16.

**MOCK SADI ALI STOCK** (S. L. Kelly, mgr.): Oshkosh, Wis., 4-9.

**MAXWELL-HALL STOCK** (Jefferson Hall, mgr.): Sterling, Ill., 4-9, Dubuque, Ia., 10-13.

**ORPHEUM STOCK:** Kokomo, Ind., 4-9.

**RUSSELL-ROSE STOCK** (Peter C. Rosar, mgr.): Marion, Ind., March 28-9.

**SEE, WILLIAM** (Lee McClellan, mgr.): Williston, N. Dak., 4-9.

**TAYLOR STOCK** (H. W. Taylor, mgr.): Gloucester, Mass., 4-9.

**TEMPER STOCK:** Tremont, Pa., 4-9, Lyons 11-16.

**WINNINGER BROS. STOCK** (Frank Winninger, mgr.): Lincoln, Ill., 4-9, Bloomington 11-16.

#### OPERA AND MUSICAL COMEDY.

**ABORN ENGLISH GRAND** (Milton and Sargent Aborn, mgrs.): Cincinnati, O., 1-23.

**ABORN ENGLISH OPERA** (Milton and Sargent Aborn, mgrs.): Boston, Mass., April 11-Indefinite.

**ABORN OPERA** (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., April 4-May 7.

**AMERICAN IDEA** (Cohan and Harris, mgrs.): Philadelphia, Pa., 4-9.

**ARCADIANS, THE** (Charles Frohman, mgr.): New York City Jan. 17-Indefinite.

**BERNARD, SAM** (The Shuberts, mgrs.): Cincinnati, O., 4-9.

**BLACK PATTI** (R. Voelkel, mgr.): Camden, N. J., 4-6, Bayonne 7-9, Jersey City, N. J., 11-16.

**BRIGHT EYES** (J. M. Gaites, mgr.): Philadelphia, Pa., 11-23.

**BURTON BROWN** (Western; E. H. Fitzhugh, mgr.): Evansville, Ill., 5, Edinburgh 6, Kankakee 7, Valparaiso, Ind., 8, Hammond 9, Chicago, Ill., 10-23.

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NEW YORK

BURTON BROWN (Eastern: E. A. Dezman, mgr.): Paris, Ill., 5, Decatur 6, Arcola 7, Charleston 8, Mattoon 9, Springfield 10-13, Peoria 14-16.  
CAMILLE MARIE (D. V. Arthur, mgr.): Lynchburg, Va., 5, Norfolk 6, Richmond 7, Atlantic City 8, Baltimore 9, Mattoon 10-13, Peoria 14-16.  
CAY AND FIDDLE (Charles A. Seillon, mgr.): Marion, Ill., 5, Centralia 6, Mattoon 7, Terre Haute, Ind., 8-10.  
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): New York City Sept. 13—Indefinite.  
COLE AND JOHNSON (A. L. Wilbur, mgr.): Middletown, Conn., 5, Hartford 6, Springfield, Mass., 7-9.  
CRANE MUSICAL STOCK (Charles L. Crane, mgr.): End, Okla., Feb. 6—Indefinite.  
DANIEL FRANK (The Shuberts, mgrs.): Kansas City, Mo., 3-9.  
DICK WHITTINGTON (The Shuberts, mgrs.): Pittsburgh, Pa., 4-9.  
DOLLAR PRINCESS (Charles Frohman, mgr.): New York City Sept. 6—Indefinite.  
DRESSER, MARIE (Lew Fields, mgr.): Philadelphia, Pa., Feb. 28—Indefinite.  
FELIX, LEW (Lew Fields, mgr.): Boston, Mass., March 28-9, New York City 11-16.  
FLIRTING PRINCESS (Mort H. Singer, mgr.): Chicago, Ill., Oct. 31—Indefinite.  
FOLLIES OF 1909 (Florens Ziegfeld, mgr.): Baltimore, Md., 4-9.  
FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Richmond, Va., 5, Norfolk 6, Charleston 7, Mattoon 8, Peoria 9, Springfield 10-13, Peoria 14-16.  
FOY, EDDIE (The Shuberts, mgrs.): Brooklyn, N. Y., 4-9.  
FRENCH OPERA (The Shuberts, mgrs.): Atlantic City, N. J., 4-9.  
GRAN FLORENCE (Julius Murray, mgr.): Rochester, N. Y., 4-6, Syracuse 7-9.  
GENIE, ADELIN (Klaw and Erlanger, mgrs.): Chicago, Ill., 30-April 9.  
GIRL IN THE TAXI (A. H. Woods, mgr.): Chicago, Ill., Indefinite.  
GIRL QUESTION (Eastern: David Sermour, mgr.): Woodstock, Ont., 8, St. Thomas 9, London 7, St. Catharines 8.  
GIRL THAT'S ALL THE CANDY (R. M. Garfield, mgr.): Virden, Man., 5, Brandon 6, Wawanesa 7, Kigin 8, Deloraine 9, Killarney 11, Boissevain 12, Cando, N. D., 13, Devil's Lake 14, Lakota 15, Larimore 16.  
GIRL WITH THE WHOOPIING COUGH (A. H. Woods, mgr.): Philadelphia, Pa., 4-9.  
GLASSER, LULU (The Shuberts, mgrs.): Chicago, Ill., March 28-April 9.  
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Philadelphia, Pa., 4-9.  
GRAND OPERA (Oscar Hammerstein, mgr.): Boston, Mass., March 28-April 9.  
GRAND OPERA (Metropolitan Opera Co., mgrs.): Chicago, Ill., 4-23.  
HARTMAN, PHILIP (Los Angeles, Cal., Oct. 17—Indefinite.  
HELD, ANNA (Florens Ziegfeld, Jr., mgr.): Fall River, Mass., 7, Worcester 8, 9.  
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Boston, Mass., March 28—Indefinite.  
HOPPER, DE WOLF (D. V. Arthur, mgr.): Rochester, N. Y., 4-6, Buffalo 7-9.  
IN PANAMA (Al Rich Co., mgrs.): Buffalo, N. Y., 11-16.  
JANIS, ELSIE (Chas. B. Dillingham, mgr.): Omaha, Neb., 3-5, Lincoln 6, Sioux City, Ia., 7, Des Moines 8, Dubuque 9.  
JOLLY BACHELORS (Lew Fields, mgr.): New York City Jan. 6—Indefinite.  
JUVENILE BOSTONIANS (B. W. Lang, mgr.): Kenmare, N. Dak., 5, Bowbells 6, Bismarck, S. Dak., 7, Midvale 8, Weyburn 9, Yellow Grass 10-16.  
KING DODO (John Cort, mgr.): Savannah, Ga., 5, Charleston 6, 8, 9, Augusta 7, Columbia 8, C. S. Spartanburg 12, Knoxville, Tenn., 11, Chattanooga 12, Nashville 13, Jackson 14, Memphis 15, 16.  
KOLB AND DILL: San Francisco, Cal., Oct. 4—Indefinite.  
LITTLE JOHNNY JONES (H. A. Morrison, mgr.): Crowley, La., 5, Lafayette 6, Morgan City 7, New Iberia 8, Opelousas 9, Alexandria 10, Baton Rouge 11, Natchez, Miss., 12, Brook Haven 13, Jackson 14, Yazoo 15, Vicksburg 16.  
LOVE CURSE (Henry W. Savage, mgr.): Cleveland, O., 4-9, Toronto, Ont., 11-13, Buffalo, N. Y., 14-16.  
MA'S NEW HUSBAND (Harry Scott, mgr.): Amboy, Ill., 5, Shabbona 6, De Kalb 7, Belvidere 8, Decatur, Wis., 9, Madison 10.  
MERRY WIDOW (Western: Henry W. Savage, mgr.): Quebec, P. Q., 4, Burlington, Vt., 6, Glens Falls, N. Y., 7, Kingston 8, Poughkeepsie 9.  
MERRY WIDOW (Western: Henry W. Savage, mgr.): Los Angeles, Cal., 4-9, Bakersfield 10, Redondo, N. Y., 12, Ogden, U. S., Salt Lake City 14-16.  
METROPOLITAN OPERA CO.: Boston, Mass.—Indefinite.  
MIDNIGHT SONS (Lew Fields, mgr.): Baltimore, Md., 4-9, Washington, D. C., 11-16.  
MISS MOLLY MAY (Borow Chapler, mgr.): Rome, N. Y., 5, Amsterdam 6, New York City 8—Indefinite.  
MISS NOBODY FROM STARLAND (Mort H. Singer, mgr.): Chicago, Ill., Jan. 16—Indefinite.  
MONEY AND THE GIRL: St. Paul, Minn., 3-6, Minneapolis 7-9.  
MONTGOMERY AND STONE (Charles B. Dillingham, mgr.): New York City Jan. 10—Indefinite.  
MYOTR GIRL: Philadelphia, Pa., March 28-9.  
NEWLYWIDS AND THEIR BABY, THE (Geo. Gwitt, mgr.): Toledo, O., 3-6, Dayton 7-9, Newark 11, New Philadelphia 12, Canton 13, Akron 14, Elvira 15.  
POWELL AND COHEN MUSICAL COMEDY (I. Kent Cohen, mgr.): Streator, Ill., March 21-10.  
PRIMA DONNA, THE (Charles B. Dillingham, mgr.): Buffalo, N. Y., 4-6, Elmira 7, Syracuse 8, 9.  
PRINCE OF TONIGHT (Ed R. Salter, mgr.): Los Angeles, Cal., 4-9.  
RING, BLANCHE (Lew Fields, mgr.): New York City Feb. 10—Indefinite.  
SIDNEY GEORGE (Al Herman, mgr.): Richmond, Va., 4-6.  
SKYLARK, A (Henry B. Harris, mgr.): New York City—Indefinite.  
SMART SET (Baron and Wiswell, mgrs.): Newark, N. J., 4-9.  
SUPERBA (Edwin Warner, mgr.): Syracuse, N. Y., 4-6, Rochester 7-9.  
TALK OF NEW YORK (Cohan and Harris, mgrs.): Newark, N. J., 4-9, New York City 11-16.  
TEAL'S, RAYMOND, MUSICAL COMEDY: Wichita, Kan.—Indefinite.  
THREE TWINS (Joseph M. Gaites, mgr.): Montgomery, Ala., 5, Birmingham 6, Atlanta, Ga., 7, Columbus 8, Macon 12, Jacksonville, Fla., 13, Savannah, Ga., 14, Charleston, S. C., 15, Augusta, Ga., 16.  
THREE TWINS (Joe M. Gaites, mgr.): Philadelphia, Pa., March 28-April 16.  
TIME, THE PLACE AND THE GIRL (Eastern: H. H. France, prop.): Greenville,

Miss., 5, Clarksville 6, Jackson, Tenn., 7, Union City 8, Paducah, Ky., 9, Cairo, Ill., 10, Centralia 11, Edwardsville 12, Alton 13, Decatur 14, Lincoln 15, Streator 16, Aurora 17.  
TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (The Shuberts, mgrs.): New York City Sept. 4—Indefinite.  
VAN STUDDFORD, GRACE (Harry C. Middleton, mgr.): Duluth, Minn., 4-6, Superior, Wis., 7, Ashland 8, Ishpeming, Mich., 9, Hancock 11, Calumet 12, Marquette 13, Menominee 14, Green Bay, Wis., 15, Appleton 16, WARD AND VOKES (E. D. Stair, mgr.): Norfolk, Va., 4-9.  
WIDOW JONES (Arthur A. Lott, mgr.): Ft. Scott, Kan., 5, Omaha, Neb., 6-9, Denver, Colo., 11-17.  
WILSON, AL. H. (Sidney R. Ellis, mgr.): Minneapolis, Minn., 3-6, St. Paul 7-10, Duluth 11-13, Superior, Wis., 14, Ishpeming, Mich., 15, Hancock 16.  
WINE, WOMAN AND SONG (M. M. Thelous, mgr.): Seattle, Wash., 3-16.  
YANKEE PRINCE (Cohan and Harris, mgrs.): Boston, Mass., 4-9.  
**MINSTRELS.**  
DOCKSTADER'S, LEW: Buffalo, N. Y., 4-9.  
DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Oct. 10—Indefinite.  
EVANS' HONEY BOY MINSTRELS (J. B. Evans, mgr.): Washington, D. C., 4-9.  
FIELD'S (Al G. Field, mgr.): Boulder, Colo., 5, Greeley 6, North Platte, Neb., 7, Kearney 8, Lincoln 9, Omaha 10, 11, St. Joe, Mo., 12, Des Moines, Ia., 13, Marshalltown 14, Waterloo 15, Dubuque 16.  
FOX LARK STAR (Roy E. Fox, mgr.): Humble, Tex., 4-6, Tenaha 7-9.  
GEORGIA TROUBADOURS (Wm. McCabe's): Henning, Minn., 5, Deer Creek 6, Wadena 7, Sebeka 8, Menasha 9.  
GUY'S NOVELTY (Mrs. A. L. Guy, mgr.): Rochester, N. Y., 4-6, Wicksburg 7-9.  
RICHARDS AND PRINGLE'S (Princeton, Ky., 5, Paducah 6, Marion, Ill., 7, Du Quoin 8, Centralia 9, East St. Louis 10-13, Edwardsville 14, Alton 15, Litchfield 16.  
VOUGEL'S (John W. Vogel, mgr.): Celina, O., 5, New Bremen 8, St. Marys 7, Ottawa 8, Lima 9.  
**BURLESQUE.**  
AMERICAN (Teddy Simonds, mgr.): Kansas City, Mo., 4-9, St. Louis 11-16.  
AVENUE GIRLS (Lou Cutlis, mgr.): Chicago, Ill., 4-9.  
BEHMAN SHOW (Jack Singer, mgr.): Hoboken, N. J., 4-9, New York City 11-16.  
BIG REVIEW (Henry P. Dixon, mgr.): Brooklyn, N. Y., March 28-9, New York City 11-16.  
BOHEMIAN (Al Rich Co., mgrs.): Albany, N. Y., 4-8, Troy 7-9, Jersey City, N. J., 11-13, Paterson 14-16.  
BON TONS (Weber and Bush, mgrs.): Brooklyn, N. Y., March 28-9, New York City 11-16.  
BOWERY (E. M. Rosenthal, mgr.): Brooklyn, N. Y., 11-16.  
BIGADIERS (Wash. Martin, mgr.): Cleveland, O., 11-16.  
BROADWAY GAIETY GIRLS (Louis J. Oberwath, mgr.): Toronto, Ont., 4-9, Buffalo, N. Y., 11-16.  
CENTURY GIRLS (John Morahan, mgr.): Cincinnati, O., 4-9, Chicago, Ill., 11-16.  
CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Paterson, N. J., 4-6, Jersey City 7-9, Boston, Mass., 11-23.  
COLLEGE GIRLS (Spiegel Amusement Co., mgrs.): Boston, Mass., 4-9, New York City 11-16.  
COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): New York City 4-9, Albany, N. Y., 11-13, Schenectady 14-16.  
COZY CORNER GIRLS (Sam Robinson, mgr.): Montreal, P. Q., 4-8, Toronto, Ont., 11-16.  
CRACKERJACKS (Harry Leon, mgr.): New York City 4-9, Philadelphia, Pa., 11-16.  
DAINTY DUCHESSES (Weber and Bush, mgrs.): Albany, N. Y., 4-8, Schenectady 7-9, New York City 11-16.  
DREAMLANDS (Isay Grods, mgr.): Pittsburgh, Pa., 4-9, Washington, D. C., 11-16.  
DUNKLINGERS (Frank Calder, mgr.): Scranton, Pa., 4-9, Wilkes-Barre 7-9, Paterson, N. J., 11-13, Jersey City 14-16.  
EMPIRE (Jess Burns, mgr.): St. Paul, Minn., 4-9, St. Joe, Mo., 14-16.  
FADS AND FOLLIES (Charles R. Arnold, mgr.): Wheeling, W. Va., 4-6, Columbus, O., 7-9, Toledo 11-16.  
FASHION PLATES (Harry Montague, mgr.): Minneapolis, Minn., 4-9, St. Paul 11-16.  
FAY FOSTER (John Griers, mgr.): Wilkes-Barre, Pa., 4-9, Scranton 7-9, Albany, N. Y., 11-13, Jersey City 14-16.  
FOLLIES OF THE DAY (Barney Gerard, mgr.): Indianapolis, Ind., 4-9, Louisville, Ky., 11-16.  
FOLLIES OF NEW YORK AND PARIS (Joe Hurtig, mgr.): Cincinnati, O., 4-9, Louisville, Ky., 11-16.  
FROLICHSOME LAMBS (T. E. Block, mgr.): Washington, D. C., 4-9, Baltimore, Md., 11-16.  
GAIETY GIRLS (Pat White, mgr.): New York City 4-9, Brooklyn, N. Y., 11-23.  
GAY MAQUERADERS (Harry Hill, mgr.): Philadelphia, Pa., 4-9, Newark, N. J., 11-16.  
GINGER GIRLS (Hurtig and Seamon, mgrs.): Louisville, Ky., 4-9, St. Louis, Mo., 11-16.  
GIRLS FROM HAPPYLAND (Leo Hurtig, mgr.): Minneapolis, Minn., 4-9, Milwaukee, Wis., 11-16.  
GOLDEN CROOK (Jacobs and Jorman, mgrs.): Baltimore, Md., 4-9, Washington, D. C., 11-16.  
HASTINGS (Harry Hastings, mgr.): Chicago, Ill., 4-18.  
HYPERIAS (Sim Williams, mgr.): St. Joe, Mo., 7-9, Kansas City 11-16.  
IRWIN'S BIG SHOW: Detroit, Mich., 4-9, Chicago, Ill., 11-16.  
JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): Cleveland, O., 4-9, Pittsburgh, Pa., 11-16.  
JERREY LILIES (Wm. S. Clark, mgr.): Toronto, Ont., 4-9, Rochester, N. Y., 11-16.  
JOLLY GIRLS (Richard Parton, mgr.): Troy, N. Y., 4-6, Albany 7-9, Montreal, P. Q., 11-16.  
KENTUCKY BELLES (Robert Gordon, mgr.): St. Louis, Mo., 4-9, Indianapolis, Ind., 11-16.  
KNICKERBOCKERS (Louis Robie, mgr.): Schenectady, N. Y., 4-6, Albany 7-9, Boston, Mass., 11-16.  
LADY BUCCANNERS (Harry Strauss, mgr.): Milwaukee, Wis., 4-9, Minneapolis, Minn., 11-16.  
LID LIFTERS (H. S. Woodhull, mgr.): Washington, D. C., 4-9, Wheeling, W. Va., 11-13, Columbus, O., 14-16.  
LYRIC STOCK BURLESQUE (Ed B. Franks, mgr.): Seattle, Wash.—Indefinite.  
MAJESTIC (Fred Irwin, mgr.): Chicago, Ill., 4-9, Cincinnati, O., 11-16.  
MARATHON GIRLS (Phil Sheridan, mgr.): Cleveland, O., 4-9, Columbus 11-13, Wheeling, W. Va., 14-16.

MARDI GRAS BEAUTIES (Andy Lewis, mgr.): New York City 4-9, Providence, R. I., 11-13.  
MERRY MAIDENS (Harry Hodges, mgr.): Louisville, Ky., 4-9, Cincinnati, O., 11-13.  
MERRY WHIRL (Louis Kesteln, mgr.): Pittsburgh, Pa., 4-9, Buffalo, N. Y., 11-16.  
MISS NEW YORK, JR. (Ed Schappens, mgr.): Brooklyn, N. Y., 4-10.  
MORNING, NOON AND NIGHT (Walter Rosenberg, mgr.): Boston, Mass., 4-16.  
MOULIN ROUGE (Chas. Edwards, mgr.): Boston, Mass., March 28-9, Troy, N. Y., 11-13, Albany 14-16.  
PARISIAN WIDOWS (Weber and Bush, mgrs.): Chicago, Ill., March 28-9, Cleveland, O., 11-16.  
QUEENS OF THE JARDIN DE PARIS: St. Louis, Mo., 4-9, Kansas City 11-16.  
REEVES' BEAUTY SHOW (Al Reeves, mgr.): Boston, Mass., 4-9, Springfield 11-13, Holyoke 14-16.  
RENTZ-SANTLEY (George Leavitt, mgr.): Omaha, Neb., 4-9, Minneapolis, Minn., 11-16.  
RIALTO BOUNDERS (Dave Kraus, mgr.): Buffalo, N. Y., 4-9, Toronto, Ont., 11-16.  
RICE AND BARTON'S (Chas. Barton, mgr.): New York City 4-9, Philadelphia, Pa., 11-16.  
ROBINSON CRUSOE GIRLS (Chas. Robinson, mgr.): Milwaukee, Wis., 4-9, Chicago, Ill., 11-23.  
ROSE HILL (Bice and Barton mgrs.): Newark, N. J., 4-9, Hoboken 11-16.  
ROSE STIDEL (W. S. Campbell, mgr.): Providence, R. I., 4-9, Boston, Mass., 11-16.  
RUNAWAY GIRLS (Peter S. Clark, mgr.): Springfield, Mass., 4-6, Holyoke 7-9, New York City 11-16.  
SAM DEVERE (Louis Starke, mgr.): New York City 4-9, Newark, N. J., 11-13.  
SAM SCHIBNER'S (Morris Weinstein, mgr.): Philadelphia, Pa., 4-9, Baltimore, Md., 11-16.  
SAM T. JACK'S (Will Boehm, mgr.): Baltimore, Md., 4-9, Philadelphia, Pa., 11-16.  
SERENADES (James Weeden, mgr.): Kansas City, Mo., 4-9, Omaha, Neb., 11-16.  
STAR AND GARTER (Al Nathan, mgr.): Columbus, O., 4-6, Wheeling, W. Va., 7-9, Pittsburgh, Pa., 11-16.  
STAR SHOW GIRLS (John T. Baker, mgr.): Detroit, Mich., 7-9, Chicago, Ill., 11-16.  
TIGER LILIES (W. N. Drew, mgr.): Jersey City, N. J., 4-6, Paterson 7-9, New York City 11-16.  
TOWN TALK (Barney Gerard, mgr.): Newark, N. J., 4-9.  
TROCADEROS (C. H. Waldron, mgr.): Rochester, N. Y., 4-9, Schenectady 11-13, Albany 14-16.  
UMPIRE (Chas. Donoghue, mgr.): Chicago, Ill., 4-9, Milwaukee, Wis., 11-16.  
VANITY FAIR (Harry Hill, mgr.): Brooklyn, N. Y., 4-11.  
WASHINGTON SOCIETY GIRLS (Lo Watson, mgr.): Buffalo, N. Y., 4-9, Detroit, Mich., 11-16.  
WATSON'S BURLESQUERS (W. H. Watson, mgr.): Philadelphia, Pa., 4-9, Scranton 11-13, Wilkes-Barre 14-16.  
WINE, WOMAN AND SONG (Alex. Gorman, mgr.): Philadelphia, Pa., 4-9, Wilkes-Barre 11-13, Scranton 14-16.  
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Philadelphia, Pa., 11-16.  
**CIRCUSES.**  
BARNUM AND BAILEY CIRCUS: New York City March 24—Indefinite.  
CAMPELL BROTHERS: Fairbury, Neb., 9.  
HAGENBROOK AND WALLACE: Peru, Ind., April 25.  
NEBRIS AND ROWE: Evansville, Ind., 15.  
PATERSON: Shreveport, La., April 11.  
PARKER SHOW: Abilene, Kan., 12-14, Oklahoma City, Okla., 16-23.  
RINGLING BROTHERS: Chicago, Ill., 7-23.  
SELLS-FLOTO: Albuquerque, N. M., 16.  
TIGER HILL'S WILD WEST: Evansville, Wis., May 2.  
WIDEMAN BROS.: Fulton, Ark., 5, Prescott 6.  
**BANDS.**  
CREATORE AND HIS BAND: Worcester, Mass., 5, Manchester, N. H., 6, Concord 9, Portland, Me., 9.  
ELLERY ITALIAN BAND: Worcester, O., 5, Van Wert 6, Ft. Wayne, Ind., 7, La Porte 8, Milwaukee, Wis., 10-30.  
FISHER'S EXPOSITION ORCHESTRA (Charles L. Fisher, mgr.): Sturgis, Mich., 5, Flint 6, Battle Creek 7, Albion 8, Kalamazoo 9.  
**MISCELLANEOUS.**  
BARKOOT'S SHOW: Chattanooga, Tenn., 4-9.  
DUNCAN, HYPNOTIST (L. C. Zellano, mgr.): Hamilton, Ont., 4-9, Portsmouth 11-16.  
FULLER, LOIS: Boston, Mass., 5.  
HOLMES, BURTON (Daniel Frohman, mgr.): New York City Jan. 9—Indefinite.  
HOWE'S FESTIVAL OF TRAVEL (H. J. Bayley, mgr.): Frankfurt, Ky., 5, Lexington 6, Jaysville 7, Portsmouth, O., 8, Huntington, W. Va., 9, Parkersburg 11, Sistersville, O., 12, Bellaire 13, Steubenville 14, East Liverpool 15, Alliance 16.  
ITA, MENTALIST (Chas. L. Lynne-Tallon, mgr.): Cadillac, Mich., 4-11, Charlevoix 12-17.  
LEONARD AMUSEMENT CO.: Castleton, N. Y., 4-16.  
NEWMAN, THE GREAT: Fargo, N. Dak., 3-5, Crookston, Minn., 6, 7, Grand Forks, N. Dak., 8, 9, Fosston, Minn., 10-12, International Falls 13, 14.  
RAYMOND, GREAT (Maurice F. Raymond, mgr.): London, Eng.—Indefinite.  
ST. DENIS, RUTH: Rochester, N. Y., 8.  
SMITH (Albert P. Smith, mgr.): Glenwood, Mo., 4-6, Unionville 7-9, Pulaski, Ia., 11-13, Buses 14-16.  
SYNGALL: Seattle, Wash., March 28-May 7.  
THURSTON, HOWARD (Dudley McAdow, mgr.): Toronto, Ont., 4-9, Rochester, N. Y., 11-13, Syracuse 14-16.  
VANDERGOLD, GREAT (Wm. Vandergould, mgr.): St. Louis, Mo., 4-9.  
WILKINSON, DR. LUDWIG: Milwaukee, Wis., 10, New York City 12, Brooklyn 14.  
ZARRAYS, THE, HYPNOTIST: Hillsdale, Mich., 4-9, Tecumseh 11-13.

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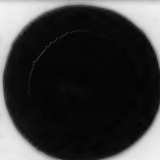
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